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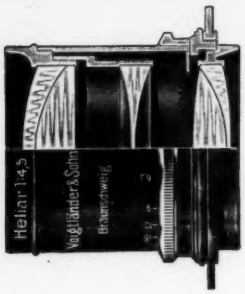

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Is Photography Art?

GERTRUDE LEVY

IS photography art? "It's pretty, but is it art?" the devil whispers in Kipling's poem; and every man who has tried to produce something beautiful with another standard than the dollar mark has been haunted by that cry. It is the old, old question. What does the public ask of portrait-photography? What sort of photograph would you like the cameraman to make for *you?* A portrait-study, the sort of thing an artist might paint; a pleasing print, which resembles your mental conception of how you might look; or, as a great photographer said, half sadly, half in bitterness, would you ask him to give you a retouched "map of your face!"

"Photography is not a fine art, but there is fine art in photography," said this photographer, whose work has won fame throughout the civilised world. "The camera process is mechanical, therefore, we may not call it an art. But I have proved before a class of artists that there is fine art in photography. It is a very hard thing to prove; but I challenged anyone of them to produce such a thing as this with his brush."

He pointed to a superb study in line, a woman seated at a mahogany escritoire, her full soft skirts, something flowered and old, flowing in a succession of subtle curves to the arrogant table-legs of thin, polished wood. The whole print had something of the quality of rare, old wood.

"Not one of those painters could copy that picture. No photographer will ever duplicate it. Something of mine has gone into it, something that no other man will be able to give it. A great artist could reproduce it, yes! But out of the thousands who paint, there are only half a dozen real artists in America."

Art-critics who study the work of Goldensky, of Philadelphia, whom I have just quoted; Towles, of Washington; Pirie MacDonald, of New York, say that of the thousands who make photographs in America, there are but half a dozen real photographers. Many men paint, and many men make photographs, but their work is indistinguishable from that of their fellow-craftsmen. That is not art! It is not enough, say these critics, for a man to produce an hundred pretty photographs, soft effects with a highlight here and there, now and then one better than the next. It is not enough to photograph a pretty face, and depend on the inherent charm of the subject to win acclaim. "You must originate, you must work with imagination and inspiration, you must create something new for each subject," cry these critics, "if your pictures are to live!"

"Photography has some advantages over painting," Goldensky explained, "for the artist must spend a great part of his skill in mechanical drawing of line, sketching the subject on his canvas. The camera draws for us, leaving us four-fifths free for art. Painters try to rival the camera, but they cannot draw their sitter as he is.

"So they idealise their subject—and this is the great advantage of the painter; he may suppress detail. He may blot out a line, or merely suggest a feature. Therein he triumphs over the camera. The camera cannot suppress detail."

The camera cannot suppress detail! But I gazed over the head of the speaker at a beautiful gray study of a nude in classic pose, almost severe in its simplicity, light *nuances* as delicately shaded as if done in charcoal, with a wonderful illusion of color-tones. Not an unnecessary detail marred the picture. The photographer's skill in arranging his subject had triumphed over the limitations of his medium!

These nudes of Goldensky, experiments in photography which he calls his "exercises", offer an amazing variation in theme and treatment. Some are in pale gray, some almost in

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THE SPRINGTIME-GIRL CHAS. CLAYTON, JR.
HONORABLE MENTION—ARTIFICIAL LIGHT PHOTOGRAPHS

black; others seem to glow with a reddish light. One portrays the back of a man, great muscles thrown into relief, almost menacing in its strength, the outlines black, as if etched with ink. Next to it hangs the figure of a girl, an exquisite line from shoulder to foot, and here the figure seems to be drawn in white! Each is as simple in design as a Greek statue, but with an inspiration, a warmth, a vitality that photographs of sculpture do not achieve. One daring study is done in tawny gold, the upper half of the torso drawn back, narrowing the waist to half its size,—of this study, an art-critic once declared: "It violates the laws of composition, but Goldensky is entitled to do that—he succeeds in producing what he has conceived."

"Painters can change, as well as suppress detail," Goldensky explained, showing me some of the portraits that line his walls. "They can paint in a pretty pair of hands, if their model has commonplace ones. We cannot alter your hands. But we can put them in so—" pausing before a lovely decorative study of graceful curves, a girl holding her scarfs,—"Or place them thus—" a somber portrait of a woman, hatted, cloaked, her arms extended, one hand a faint patch of light against the dark fur of her coat, part of its background, but as vivid as if done in scarlet. "We work in monochrome, but we achieve color-effects." Each portrait of this photographer reveals itself as an experiment, illustrates some conviction of its maker.

A like impression is gained from a visit to the Towles studio in Washington, where may be seen some exceedingly beautiful portraits. "The photographer can make only as good a picture as he is able to see," said W. H. Towles, justly famed for his wonderful lighting-effects. "He must see his picture, completed, before he exposes his plate, to make a good photograph."

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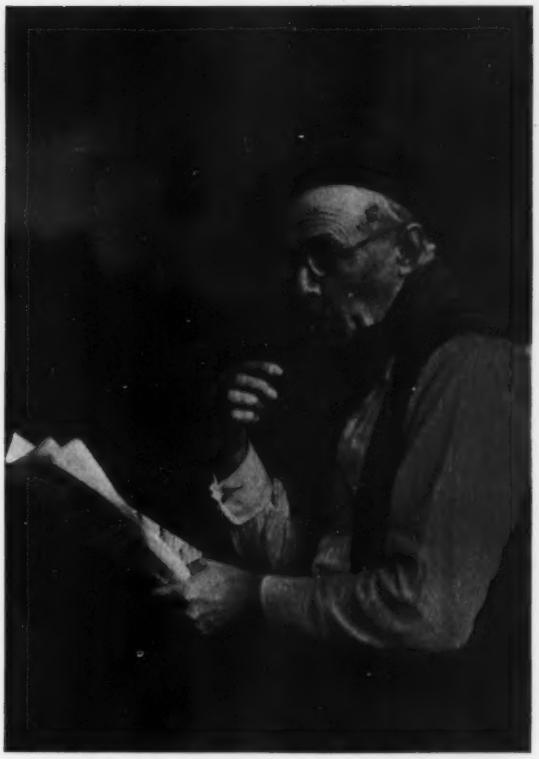

CHARACTER-STUDY U. STEPHEN JOHNSON
HONORABLE MENTION—ARTIFICIAL LIGHT PHOTOGRAPHS

With an ingenious arrangement of screens and curtains, this photographer is able to control a light ranging from 1 to 37,000 candle-power in intensity. At the request of other photographers, he has toured the country with this apparatus, making demonstration-photographs before large gatherings of his colleagues, and explaining his methods, step by step, as he posed his subject for the portrait.

Ladies who come to the Towles Studio are requested not to use make-up, for the photographer declared: "Rouge and powder are detrimental to a good photograph. The skin reflects light, but cosmetics absorb it. Powder fills in the fine skin-texture, and destroys the modeling surface of the face. As for lips painted in Cupid's bows—they make a picture flat and toneless."

Mystery, and a refinement of dignity, characterise his women's portraits. Many of them are entirely unretouched. All of Towles' portraits are as life-like as they are beautiful. They have won him every award possible to a photographer in this country and in Europe. They reveal many points of difference with the conventional photograph. He never retouches portraits of men, and produces striking effects of strength and virility, without the exaggeration which would suggest brutality. His portraits of children are charming, unstudied in effect, their lightness and airiness symbolic of the freedom of childhood.

Pictorial backgrounds are tabooed in a Towles' portrait, for the photographer holds that an unbroken background, relieved only by variations in light, has the simplicity of permanence. "Nothing must detract from the subject," he said. "And there should be no light in the background higher than the highest light in the head. Otherwise, the background will compete in interest with the portrait.

"Expression depends not alone on the eyes and mouth, but on the whole surface of the face.

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I regard the head as a round object, with protuberances. Ordinary lighting brings these protuberances into relief, leaving the rest of the face in shadow. Other lights must be arranged to reveal the whole modeling of the face, with its fine shadows and curves,—for all these things are part of the expression."

What is to be the future of photography, this strange new calling which mixes art with commercialism, to the confusion of its critics? What, indeed, is its present status?

"Photography is a trade; it is not even a profession—" said Goldensky. "Its awards mean little. Its standards are not yet defined. A man comes into a studio, sees a print that pleases him, and says, 'I want my picture made like that.' He may select something quite unsuited to him, but the photographer says, 'Very well. I shall charge you so much for one or so much for a dozen prints.' If photography were a profession, the photographer would study each subject, analyse him, precisely as a lawyer or a surgeon studies each man who comes to him. If the man said, 'Take me hatted, or bareheaded,' the photographer would not listen! He would give one sitting, or ten, putting into it as much work as required. Then he would say to his patron, 'This is the fee.' "

A college of photography, opened only to High School students, is the ideal method by which this photographer thinks such a state may be attained. The curriculum he would suggest includes physics, chemistry, optics, fine arts, theory of fine arts, drawing, psychology, physiology, history and general cultural subjects. "When photographers of the future begin their work with such training", prophesies Goldensky, "they will have a foundation upon which to build a profession."

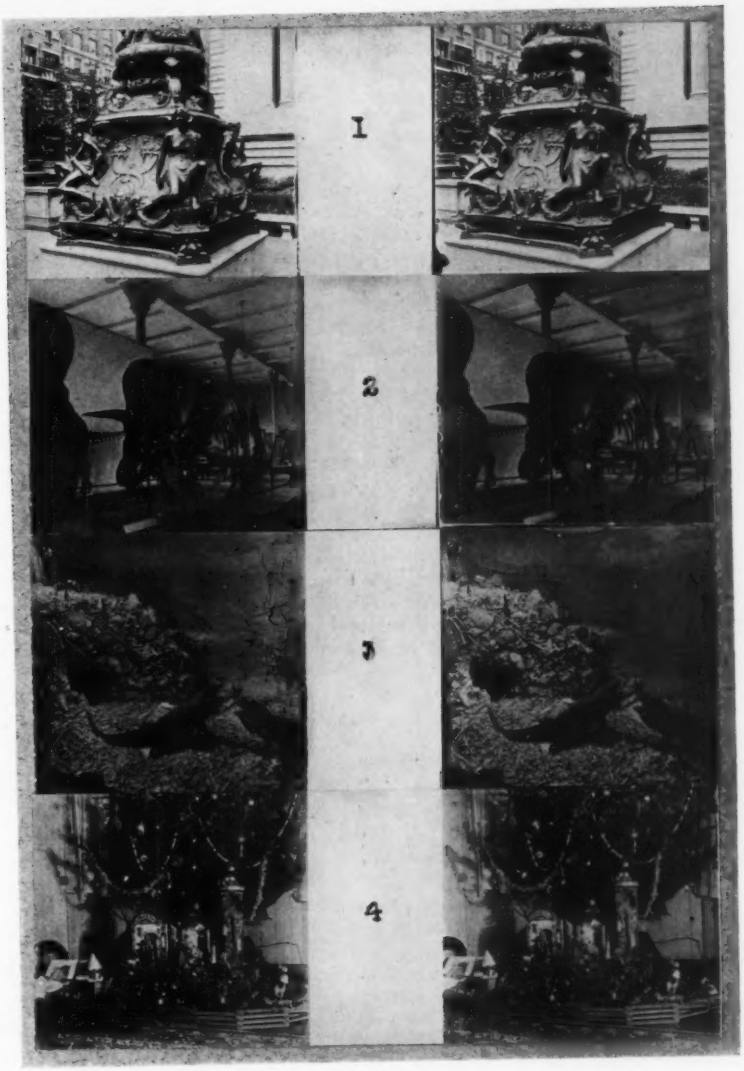
Three well-defined trends characterise modern photography. The Conventionalists strive only for a likeness. Their work is mechanical. The Secessionists, whose pictures are highly impressionistic, use the camera, not altogether successfully, as a medium to express ideas. Midway between these two is the Pictorial school, among whose exponents are the photographers I have cited.

The fine arts and photography! How jealously have the titled callings defended their domain against the incursion of this child prodigy of science,—this century-old infant that prattles of art, matching its cardboard prints against the treasured masterpieces of the ages! Even now its leaders stand upon the border-line. Who knows but that they shall enter there some day!

Notes on Stereophotography

A. JUPENLAZ

TO those not conversant with stereographic photography or stereographs a few remarks as to just what a stereograph is may not be amiss. The ordinary photograph portrays an object by recording the various degrees of light and shade as reflected from it. All the different parts of the subject are recorded in the same plane although their distance from the camera may vary from a few feet to miles. There are three qualities in the ordinary picture which tend to bring out the sense of distance: A variation in the distinctness of the different objects shown; the comparative size, and, in a lesser degree, the intensity of light and shadows. To bring out the above mentioned qualities in a photograph is often very difficult, depending on the light available, and, in landscapes and outdoor-scenes on the condition of the atmosphere, a slight haze being often necessary to accentuate distance. Another shortcoming inherent in the ordinary picture is that the actual shape of solid objects can be indicated only by a proper lighting of the subject, a ball or globe appearing as a disc. Only by the delicate shading produced by a proper lighting of the subject can its real shape be indicated in a more or less successful manner. This inability to satisfactorily show space and form is due to the absence of one of the three dimensions of space. As we look at a picture we see only the dimensions extending right or left and up or down, but not the depth extending into the picture; we see the view as seen with one eye. The fact that we have two eyes, a certain distance from each other, enables us to see objects in solidity and relief, in that each eye gives us a slightly different picture, which difference depends on the shape and distance of the subject. Now all that is necessary to enable us to see objects in a picture as the eyes see them, are two pictures made from points about 64 mm. or 2½ inches—the average



FIGURES 1–4
A. JUPENLAZ

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distance between the eyes—from each other. These pictures must then be presented to the eye so that the right eye sees the picture made with the right lens and the left eye that made with the left lens of the stereo-camera. Two pictures thus properly mounted for viewing, constitute a stereograph.

The stereograph showing, as it does, objects exactly as they appear to the eyes, is essentially a "record" photograph. Since most photographs made are of that nature, stereoscopic photography should appeal to a great number of amateurs. As a means to revisualise scenes of bygone days, of travels in our own and foreign lands, a stereograph cannot be surpassed.

There are certain classes of subjects for the reproduction of which in the form of pictures the stereo-camera is specifically adapted, and, it may truthfully be said, the only means to bring out the full character and beauty of the subject. Such classes of subjects are enumerated in the following paragraphs:

Works of the Plastic Arts, such as statues, plaques, bas-reliefs, architectural details. Subjects such as these are reproduced by a stereograph with absolute fidelity; it may even be claimed that a stereograph affords a better opportunity to enjoy and study such subjects than a view of the object itself. Although proper lighting of the objects is desirable, it is not of such paramount importance as it is with the ordinary picture, for with the stereograph the sense of roundness and relief is not dependent on the lighting to any great extent. This is of great value to the amateur and traveler, as these cannot, as a rule, wait until the sun shines, or light falls from the right angle, to enable an acceptable picture to be made. Again, in museums, city-streets, or in fact anywhere, it is not always possible to separate the subject from obtrusive details in the background, or in the case of statuary groups, to separate the various unities from each other, except by a stereoscopic picture. It often happens that subjects, such as those under discussion, cannot be photographed except from a viewpoint which will make it appear, for example, that the headgear of the hero portrayed by a statue, consists of a churchspire. Such an incongruous effect cannot ensue in a stereograph, as the background will appear at its proper and true distance. While speaking of architectural subjects, mention may be made of the difficulty of adequately conveying an idea of the imposing height of towers or buildings by means of the ordinary camera as usually carried by the amateur. (The word amateur as used in this article meaning merely a lover of the art in contradistinction to the photographer who has made photography his vocation, and not in the sense of a beginner or one not skilled.) It is well known that this cannot be done by tilting the camera; and yet, that is often the only way in which the subject can be included in the view, the picture resulting from this procedure being always worthless. Though in usual cases it is desirable to make sure that the camera be held level in making stereographs, nevertheless excellent results can be obtained by pointing the stereo-camera up or down in cases where it is also natural to look up or down, as when looking up to or down from great heights. I have in my possession several views made from the Woolworth Building in New York City which are most realistic when viewed in a stereoscope, even to the extent of actually inducing dizziness in persons who are subject to this sensation.

Subjects of an Educational or Scientific Nature, such as are exhibited in museums and schools. The value of showing this class of objects in minute detail in solid mediums such as wax, plaster-casts, or by the preserved objects themselves, is vouched for by the great expense incurred in preparing such exhibits, rather than showing the objects by means of pictures. In such exhibits the primary consideration is not artistic effect but scientific accuracy. This can be obtained most satisfactorily by a plastic rendering. Such exhibits consist either of rare originals or costly copies of specimens and are only accessible to persons living in, or able to visit, the larger cities, where museums of various nature are located. By means of the stereograph, these exhibits can be made available to anybody at small expense, and in such a realistic manner that little if anything is lost in the reproduction. During the last year I have made a number of stereographs in the Museum of Natural History in New York City. These were obtained under some difficulties, lack of good light, most of them being made with the electric lights as the only source of light, others by an exposure directly against the light coming from windows. Had I attempted to make these pictures with an ordinary camera the results would have been practically worthless, due to light-conditions above mentioned, reflections from plate-glass cases in which the subject was placed, and the mass of details in the background. In a stereograph the lighting is not of such critical importance, the extraneous details take their proper place, even the reflections which would render the ordinary picture unsightly, are not really annoying in a stereograph as they appear as such, the distance of the lights causing them to be clearly indicated. Many of the pictures,

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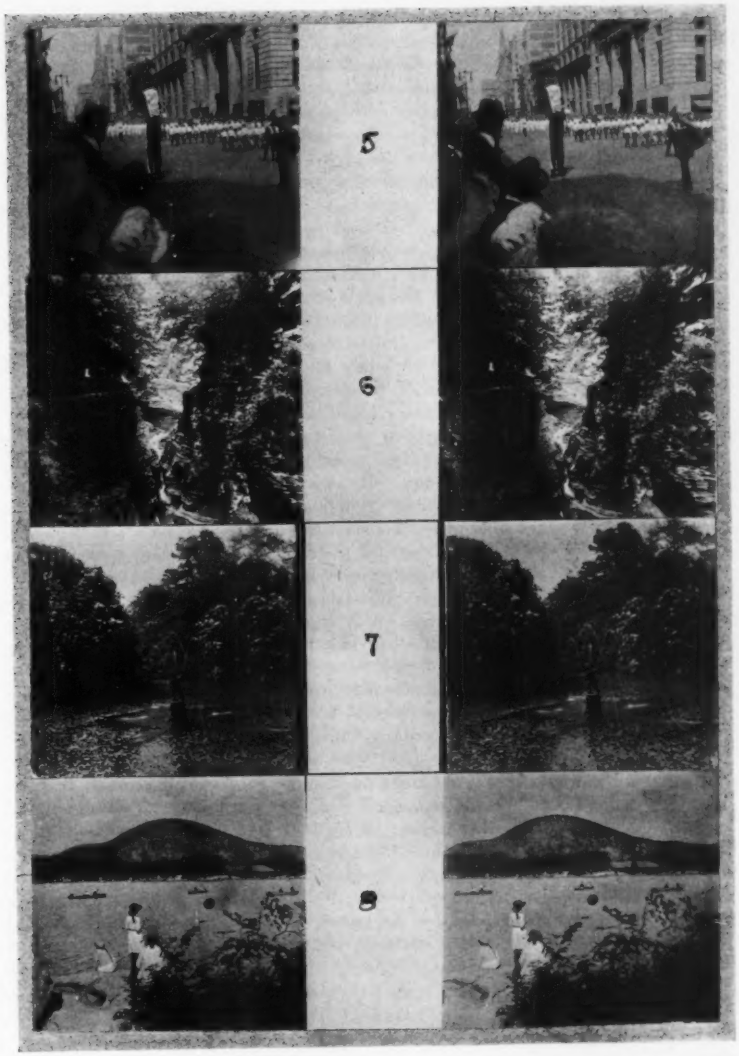

FIGURES 5–8
A. JUPENLAZ

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especially those of the various bird-groups, appear so natural that it is difficult to convince persons viewing them that they are not made direct from nature. Due to the location and the lighting of these groups it was possible to make the pictures without showing any part of the cases in which the exhibits were contained.

Interior and Outdoor Scenes in which there is a Wealth of Interesting Detail. Subjects such as were mentioned in the preceding paragraph are often replete with small detail and therefore seldom make a successful picture of the ordinary kind. A Christmas-tree with its wealth of ornaments is another example. A stereograph of these subjects constitutes a pleasing record of the latter and a picture filled with information and instruction of the former class of subjects. Among outdoor scenes are many that charm the eye but appear commonplace and devoid of interest when photographed, due to the bewildering mass of detail. Botanical gardens with their profusion of flowers in bloom, or ravines with a jungle-like mass of shrubs and trees make an interesting and beautiful stereograph. Wherever crowds of people congregate as at parades, public ceremonies, at bathing-beaches, the ordinary photograph will show them "plastered" against each other making anything but a pleasing picture, but the stereoscope again will show them separated, each individual in his or her proper place. In a parade you can see the spectators lined up on the sidewalks, not obstructing the view but providing the proper atmosphere to the occasion. The only thing your imagination must supply to complete the picture is the music. Even the hat on the person in front of you, which, in the ordinary picture would appear as the principal item, but adds to the realism of the view. It would be a poor parade indeed if it did not draw a crowd sufficient to make you stand on tiptoe and strain your neck to see something.

Landscapes and Other Subjects in which the Sense of Distance is a Factor. You are on top of a mountain, hill, or other height. Before you is spread a panorama of valleys, in the far distance an imposing range of mountains, a beautiful view. An exposure is made. The finished picture shows an uninteresting foreground, above that a hazy expanse of landscape fringed on the top by a wavy line hardly noticeable. Of distance not a trace. It is like a map without the scale being given, conveying no sense of distance or size. The same view made with a stereo-camera supplies you with the scale to the picture. A few objects in immediate foreground are all that is needed, the valley, the hills, recede into distance, and far away loom the mountains, their height and grandeur accentuated by the sense of distance imparted to the view by the binocular vision made possible by the stereograph.

Details of Intricate Parts of Machinery and Similar Items. A stereoscopic representation will often show more than numerous detail drawings, showing, as it does, the parts in their correct perspective and shape, and, it must be remembered, in their full size. Engineers and designers should be interested in this.

But, many readers will ask, why is stereoscopic photography not more popular? There are several reasons, some based on fact, others not. They are best brought out in a general discussion. Nearly every amateur begins his photographic career with an inexpensive box-camera, Brownie or Kodak. At first, much pleasure is derived from snapping any- and every-thing with resulting pictures which are nothing to brag about. But, as there is no pleasure in doing the same thing over and over again in the same way, and as the tastes of the beginner become more discriminating he soon looks to an improvement or, at least, a change in his hobby. It is at this point where it could be expected that many would change to stereophotography. There are I believe three principal reasons that they do not. The somewhat higher cost, the supposed difficulties of this process, and the lack of acquaintance with this phase of photography. When one takes note of the expensive outfits carried by many amateurs, the first of the reasons given does not seem to hold water, as a good stereo-camera may be had at a cost not higher than the better class of single-lens cameras. The attainment of good results in the making of stereographs presents no greater problem than that of making good photographs in general, except that proper exposure and development, and especially cleanliness of working have a slightly greater bearing on the final result than these requisites have in making an ordinary photograph. This is particularly so in the preparation of the 45 x 107 mm. size which, of course, is greatly enlarged by the stereoscope. A good stereograph is, however, so effective and pleasing that a little extra care in its preparation is well repaid. I believe that lack of acquaintance with stereophotography is the outstanding reason for its comparative disuse. Many have never seen a good stereograph. The samples sometimes seen in photoshops are, with very few exceptions, poor; nearly always underexposed and overdeveloped. A good stereograph should possess delicate gradations, avoiding highlights and deep shadows, and rather lacking in contrast, as com-

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pared to the ordinary picture. Improper alignment of the two pictures, scratches, and dust-spots are other defects much in evidence. It appears to me that manufacturers and dealers in photographic supplies do not show the interest in the promotion of stereophotography which this branch of the industry merits. This condition does not seem to be good business. Many amateurs drop out of photography forever whose interest would have been kept alive had they known the delights of this phase of the hobby.

Now a few words to those who have been bitten by the pictorial bug. Your artistic nature can find expression in the choice of the subject, the lighting, and viewpoint. The only thing you cannot do with the stereograph is the obliteration of the details which procedure seems to be the *sine qua non* of pictorial photography. But why worry, you still have the single picture from which enlargements can be made, with the added advantage that there are two of them from which you can pick the one with the least defects, if there be any. Or, you probably still have the little box-camera with the meniscus lens, with which you began your photographic career. This, I have been told, never fails to produce artistic results in the hands of a master.

Leading vs. Being Led in Photography

PHOTOGRAPHY began with an outline—a mere shadow or silhouette produced by the action of light on a sensitised material, but it was some time before this image could be held. Then came the fixed image and later on the registration of light and shade and halftones which gave to the world the real beginning of photography.

The most difficult thing today is to imagine the world without the pictures of places and people which have resulted from this wonderful discovery. How many of us would recognise the late President Harding, Herbert Hoover, General Pershing, Marshal Joffre, Clemenceau, Lloyd George, our new President Calvin Coolidge, or any of the other great world-figures were we to meet them face to face, were it not for photography. And what a poor conception we would have of the world in general had we not been able to form our ideas from pictures of people and things.

Like many other great discoveries or inventions, photography was at first a novelty. People had the curiosity to know how they looked in pictures. And, at best, those early photographs were little more than records. They were maps of one's features, set and fixed. One could expect little more when it was necessary for the early photographer to clamp his subject in a chair so that it could not move while the long exposure made the picture an assured success.

Then came the photographic materials that permitted the photographer to make exposures much faster. The sitter would even be asked to smile, but there was always the admonition to "hold it" which too often made the smile a congealed one or, at the most, an indication of an unnatural and lifeless or forced expression. Then came still further improvements in photographic materials and especially in their speed which made the motion-picture possible. And what wonders we have seen in motion-pictures—what breadth and scope of learning, as well as amusement, they have brought to the world is a matter of common knowledge!

But they have also educated the picture-buying public to expect something more than they have been getting in their own portraits. They can't expect motion-pictures; but they know that every changing expression of the "movie" actor or actress is made possible by the rapid succession of hundreds of pictures made at the rate of sixteen per second and that any one of these pictures, separately, is a still-picture representing a part of some action. Why, then, is it not possible for the portrait-photographer to animate his subject, choose the most pleasing pose and expression and catch it with his camera? Possibly, that is the gist of the thought that runs through the mind of many a prospective sitter for portraits, even though the thought may not be expressed in words.

It is a little too much to expect that the photographer would use his lights as strong as the motion-picture cameraman—it wouldn't be practical—so he could not very well be expected to make exposures that would stop motion in the way the "movie" man does. But he can make reasonably short exposures—he can dispense with head-rests and similar pieces of apparatus that make people uncomfortable or ill at ease—he can engage his sitter in conversation, omit much of the usual experimenting with lights and work

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quietly but fast, obtaining a number of exposures before his sitter is aware of the fact that he is really making pictures.

Some photographers insist that this cannot be done—that it sounds well but isn't practical. But it is being done—the sitters are pleased with the results and the photographers are known as successful men. It is the same plan that the successful photographers of babies use every day, but it is merely varied to suit the grown-up. In the one case the photographer talks baby-talk—in the other he talks grown-up talk and adds the deception of only making preparation for the picture-making when, as a matter of fact, he is actually making fairly fast exposures while his subject is relaxed and free from the self-consciousness that comes with the knowledge that an expression is being made to order or at least coaxed out by the photographer.

Possibly, it is a good idea to talk over such matters occasionally with those about us just to see if the people we make pictures for are being led by us or are leading us. One can not afford to wait until the public demands something different or better in photography. The demand should be anticipated and then created by constructive advertising and then supplied. The photographer who does these things leads his patrons and is not led by them.

Studio-Light.

The Camera and Conservation

C. M. CAMPBELL

IN the year 1753 George Washington traveled across the State of Pennsylvania from Pittsburgh to Fort Le Boeuf, following the Allegheny River to its junction with French Creek, at which point Fort Venango was built, and where is now the city of Franklin. From Fort Venango he continued his journey to Fort Le Boeuf—leaving the Allegheny, to follow the winding course of the creek for much of the remainder of his trip. In recounting his travels, Washington mentioned the abundance of wild life, the Indians and the beautiful alluvial meadows along his route; and, after all the intervening years, there is today no more delightful valley in the Keystone State. A native of this region is likely to think of this with a feeling of regret that The Father of His Country cannot again pass through this beautiful section of Penn's Woods.

It is known that the watchful eye of the Indian took Washington's measure as he traveled

SURVIVOR OF A VANISHING RACE — FRANKLIN G. MC INTOSH

HONORABLE MENTION—SCENIC CLASS

BREATH OF SUMMER — C. M. CAMPBELL

FIRST PRIZE—SCENIC CLASS

PADDLE YOUR OWN — C. M. CAMPBELL

SECOND PRIZE—SCENIC CLASS

WILD LIFE LEAGUE PHOTOGRAPHIC CONTEST

A QUARTETTE OF SCREECHERS — C. M. CAMPBELL

FIRST PRIZE—WILD BIRD CLASS

IN WINTER PASTURES — HENRY W. SMITH

HONORABLE MENTION—SPECIAL CLASS

WILD LIFE LEAGUE PHOTOGRAPHIC CONTEST

SETTER POINTING — H. L. PRALL

FIRST PRIZE—HUNTING-DOG CLASS

from Pittsburgh to Waterford, beside these waters. The traveler of today who bends his steps along these streams is under the equally watchful eye of the Wild Life League. Organised in Pittsburgh, this body of sportsmen have established branches in virtually all of the larger cities and towns of Western Pennsylvania. Their influence is state-wide. The organisation stands pre-eminent as a unit for conservation, reforestation and the propagation of game and fish for the forests and streams of its state. Its voice is heard in council at meetings where legislation affecting the fish, forests and wild life is under discussion for the purpose of forming new laws, or for the amendment of laws already in force.

But in what manner does photography enter into a problem of conservation of fish, game or forest? Let us see. Conservation is a watchword of the Wild Life League. The camera aids in the conservation of wild life in more ways than most of us observe. It does not harm the wild life of any field or forest. When used intelligently, it preserves a record of wild bird or animal not obtainable by other means without destruction of that bird or animal, or interference with its liberty. A prominent lecturer on song-bird conservation recently stated that a lad with a new rifle shot a bird, and as it fell to the ground, called out in glee to his companions, "I got him!" The lecturer contends that the boy did not get that bird—he destroyed it. All he got was a bloody mass of flesh and feathers. The bird, its winning ways, its usefulness, its song—was gone forever. Arm this lad with a camera and he will experience all the thrill of stalking and "shooting" that bird without harming it, and, in addition, will take home with him, not a breakfast for the cat, but a record of bird-life which may be an object of pride and joy to him as long as he lives.

The game laws of Pennsylvania do not permit any hunting, or killing of game in closed season. At such times the sportsman may not go afield or to the forest with dog or gun, but, armed only with his camera he is at perfect liberty to "shoot" at anything his fancy may dictate, and, possibly, take home a "bag" of far greater value than the legal "limit" of the most liberal open season. Photography has a tendency to make the hunter an all-year-around-sportsman, with an ever-increasing interest in the wild life of his vicinity. The use of the camera serves to lessen his desire to kill as his ability to study and record the habits of the native wild life increases, and helps to make of him a *real* sportsman, law-abiding and an exponent of conservation.

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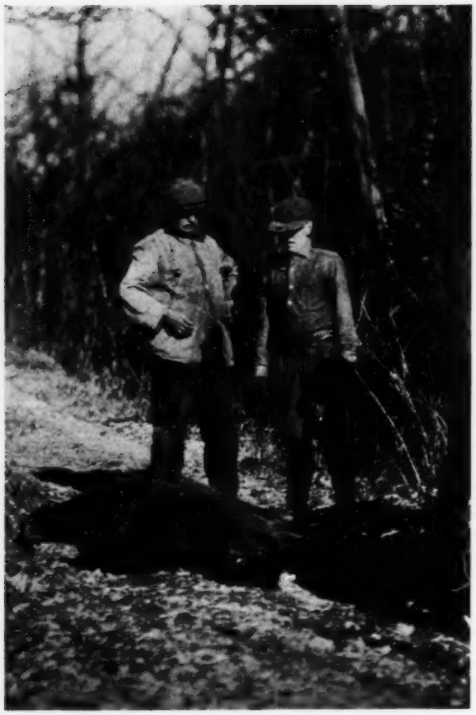

THE KILL — FRANKLIN G. MC INTOSH
SECOND PRIZE—WILD ANIMAL CLASS

The League also maintains an educational department which co-operates with the Game, Fish and Forestry Commissions of the Commonwealth. The idea of creating a local photographic contest was conceived by our Chairman of the Publicity Committee, who is also one of our State Game Commissioners. His idea was to create among our members and their associates an interest in Nature and a love for all the great out-of-doors. He wished to bring before the public photographic evidence of the beauty of our fields and streams, and portray the habits and conditions of the surrounding wild life, of field, forest and stream. It is part of our educational program to teach conservation of wild flowers as well as of wild birds and game. Carefully photographing a wild flower in its native setting gives one a picture that will live on through the years. To heedlessly tear that flower from the earth, root and all, is equally as heartless as the killing of the birds whose songs announce the coming of Spring.

When it becomes necessary to procure evidence of stream-pollution by sawdust, acids and the like, the camera again proves its usefulness by furnishing indisputable evidence that harmful matter is reaching streams which the sportsmen are continually striving to re-stock with fish.

The fish-and-game wardens fully recognise the value of the camera in their work in the interests of propagation and conservation. These men know that the use of photography is not limited to the portrayal of the beauty of the landscape. With the aid of his camera the fish-warden can produce illustrated reports on the volume and clarity of a stream in low water or flood, in any season, and the fish-commissioners are enabled to decide readily whether to stock or reject it by the evidence thus presented. In like manner, the game-warden may portray the "lay" of a section of land which may be under investigation for the proposed establishment of a game-preserve or sanctuary. A few well-made photographs can place before the members of a game-

SNOWDRIFTS — HENRY W. SMITH

FIRST PRIZE—HUMAN INTEREST CLASS

commission an excellent record of the extent of field, swamp or forest where photographic prints will afford a more comprehensive description of hill, dale or timber-conditions than a volume of writing or an hour of verbal description, and the warden may add to the list of his camera's conservations the time it has saved him.

When once a sportsman takes up wild-life photography his album will begin to fill with pictures that are unusual. The reason for this is at once apparent. His interest in the game he hunts in open seasons carries him far afield and deep into the forest in early spring and summer during the closed season. While on such rambles he may visit the haunts of game in the nesting and breeding-periods without harm to the game, and with patience and a little luck may bring home pictures of wild life ranging from birds' nests to bear-cubs. At such times, his opportunities to find odd things to photograph are almost unlimited. Sportsmen's photographs may lack pictorial perfection; but this may be overlooked because the subjects are out-of-the-ordinary—things which hold the interest of his friends, as well as convince them that all shooting is not slaughter. Sportsmen, generally, are busy men. The average man has but a few days each year for recreation, and is likely to choose the open game-season for his vacation. When once the hunter's interest is divided between his gun and his camera he will find time in busy seasons for additional recreation afield, and may add many pleasant and profitable hours to his allotment of leisure. His camera will open up new territory in which he may hunt. The ground may be the same he hunted over in the autumn; but the scene in closed season will be vastly new to him when he hunts with his camera. When a sportsman becomes capable of appreciation, and understanding of the wild things in their native haunts, he will be equally incapable of the wanton destruction of them, not for himself alone, but for others who may follow. This is conservation, and—being a good sportsman—he will convey his new-found humane ideas to his children, his neighbor and his neighbor's children, that they may benefit accordingly.

Photographically, the work of our League is yet in its infancy. Nevertheless, we are amazed at the results already in evidence, and we hope that through our efforts, it may be a means of helping to perfect a system of conservation which will ensure reforestation, an inheritance of unmolested liberty for our songbirds, and leave fish and game in plenty to hand down through the years to the coming generations of our State and Nation.

XUM

Practical Kinematography

HERBERT C. McKAY

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Chapter VIII—Trick-Work

THE kiné-camera is truly a "Magic Box". There is little that is impossible in the field of motion-pictures, and each day brings forth new marvels in this realm of fairyland. The Indian fakir causes a mango to grow in a few moments, under a cloth; but the magic box shows us a plant thrusting up from the earth and unfolding leaf by leaf. The great Houdini once featured a trick in which he apparently caught in his teeth the bullets from pistols which had been fired at him. The kiné-camera shows us real bullets fired from rifles which drift across the screen very lazily and pierce glass bulbs which do not break until the opposite wall is also shattered. In olden times, necromancers professed to be able to call forth skeletons from their graves; but we can see a radiokinegram, which shows us a skeleton articulating as in life. Theosophists tell us that the astral body can journey far from the corporeal body; but upon the screen we can actually see one body leave its duplicate and leave. Or one body can separate into two which thereupon take up mutual action.

In short, the world has ever been filled with miracles; but these miracles were heard of only, rarely if ever seen; but today anyone can see the best of these old-fashioned miracles outdone. The kiné-camera has brought to us a world of wonder; but so familiar have these effects become that we think little of them. All of these miracles, or "Effects" as the kinematographer modestly calls them, are the results of trickery.

As usually spoken of, trick-work means camera-manipulation; but there are effects obtained by straight photography which I shall include, because the spectator is deceived by some juggling of sets or props.

We are all familiar with the little device once so popular, known as the "duplicator" which enables two blended exposures to be made upon one plate. The same basic idea is used in a great deal of kiné-trickery. The double exposure is subjected to infinite variation; but in some form or other it is used every day in regular production. One point of difficulty will at once be apparent to my readers. It would be obviously most difficult and tedious to expose one half a frame, then the other half, then repeat this process sixteen times for every foot of film. An ordinary scene would be drawn out into countless hours instead of seconds and would in all probability be worthless when completed.

Double exposure, as practised, is far different. The mask, corresponding to the old duplicator, which closes one half the frame, with a softened line of division, is placed upon the camera and the action photographed in the usual manner. When complete we have a strip of film, one half of which, that is one side, bears a latent image and the other side is still raw stock. This film is now rewound behind closed shutter and capped lens until it is at its original position. Then the second half of the "duplicator" is inserted, the first half removed and the corresponding action of the other half of the field photographed. Thus we have the entire film exposed in only a little more than twice the time required for straight work. The duplicator used is a device known as the double-exposure device and is described in the first chapter of this series.

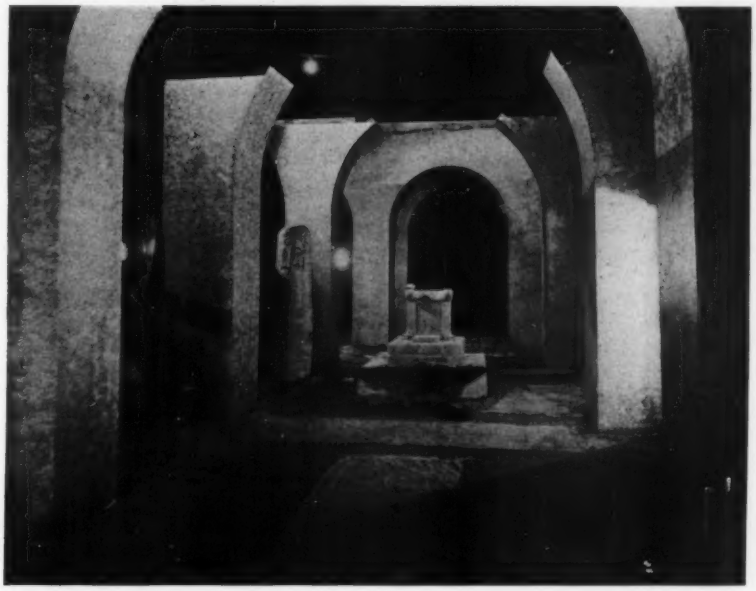
It will be noted that when related action takes place in the two halves of the picture, as is often the case, some means must be used whereby the action may be properly timed with the corresponding action, or synchronized. This is done by noting the footage as indicated for each important action in the first run, then when photographing the second run, the actor is directed while the director watches the footage-dial. Thus the two actions may be perfectly synchronized, but the whole operation requires expert technique and painstaking care.

The work just described is the primary double-exposure, *i.e.*, splitting the frame. This is used in a variety of ways. One use is that required when one actor enacts two rôles, and in which these two characters appear upon the screen at the same time. The first exposure is made with the actor confined to one half of the field, then the film is reversed and the second half of the field photographed with the actor in that part of the field. The actions are synchronized as described.

At times, double exposure is used to eliminate certain objects, actors or portions thereof from a given half of the screen. A very good comedy effect is obtained by this means as follows: the lower right quarter of the frame is masked. An actor pursued runs to the right background and drops to his knees. Then he rises to his feet

and looks back at his pursuers and drops to his knees again. Then the corresponding mask is inserted and the masked quarter exposed on the empty set. The effect is such that when the actor running into the distance crosses the centerline of the frame, all of his body except his head disappears. Then the head disappears. The head reappears looking at the pursuers and again disappears. The fat man hiding

the double-exposure device. This work is usually based upon the fact that the film is impressed in direct relation to the amount of white in the background. Therefore, if a black background is used, a white object can be easily photographed upon it; but if a black object is photographed upon an already exposed white background the black object will appear as a transparent dark shadow. This is made use of in placing pointers



ILLUSION ON THE STAGE HERBERT C. MCKAY

It will be seen that the last arch appears to be far more distant than the rear wall of the stage. The arches grow progressively smaller and give the illusion of great distance. This appearance is increased when none of the superstructure is shown.

behind a pole as described in "Kinematography for the Amateur" is a variation of this trick.

Again, it is desirable to introduce two distinct pictures in each frame. This is often the case in advertising and educational films where one side of the frame carries a regular kinogram and the other carries an explanatory animated diagram, text or other matter. This is done by simple double exposure; but no synchronisation is required and the two exposures may be made at widely separated points. A variation of this work is that in which the lower quarter or other fractional part of the picture carries a title or explanatory text.

Other double exposures are made by exposing two objects upon the same background without

upon maps and diagrams. The pointer can be easily seen, yet, does not obscure any of the detail of the map or diagram.

This is made use of in projecting ghosts, visions and so forth without masks. If an actor goes to sleep in a room with dark walls, the figures of his dream can be made to appear upon the darkened portion of the frame. In this case, a whole company can appear upon a mantelshelf, the figures can appear lifesize or a gigantic head can appear. Briefly, as the entire frame is exposed upon the first set and the visionary actors photographed separately, the relative sizes will be upon any desired scale. In this work incidental highlights of the background will appear through the bodies of the actors,

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giving an appearance of unreality, yet they will have sufficient substance to be easily seen.

The technique of a dreamer who sees a duel upon his mantelshelf is: The dreamer is photographed asleep. At the back of the room stands the mantel. It is backed with dark wainscoting. The footage is marked or noted at the point where he falls asleep. When the scene is photographed, an extra foot or so is made for test and mask. This is hurriedly developed and dried. Then a mask is cut which will expose only the desired area of action. This mask is not essential to the work; but as the visionary actors are to be very small, it obviates the necessity for the immense black background which would be otherwise required.

With this mask inserted, the duellists, in light costumes are photographed against a dead-black background, using the film already exposed upon the dreamer. As the dark wainscoting affected the sensitive emulsion to a very slight degree, the highly actinic figures will be photographed perfectly. When setting up on the duellists, a frame cut from the test-negative is inserted in the mask slot, emulsion side outward, and the camera so placed that the duellists appear to be standing upon the mantel. This film is removed before the actual exposure is made.

The film is set at the point where the dreamer falls asleep. The duellists start action and the camera is faded-in. At the conclusion of the action, the fade-out is employed. When the complete film is finished and projected, the dreamer is seen to fall asleep, and upon the mantel two faint figures are seen. These fade into substantiality and fight, then gradually fade away into nothing.

In the case of a large head the same process is used except that no masking is required, for the size of the vision is such that only a few yards of black drapery will cover the entire field.

This will demonstrate one point. In the split exposure, where the background is exposed in portions with the action, the sizes of the actors must remain proportionate; but where the entire background is made at one exposure and subsequent exposures introduced as units the relative sizes may be in any desired relation.

One jealously guarded secret of trickery is the film-mask. Suppose that you wished to show an angel hovering above a house. You would make the test-film first, and one foot of this would be heavily overexposed so that the clear sky above the house would be absolutely opaque. You would also make a black print in which the house would be opaque. The highest grade professional cameras have a frame-punch supplied as an auxiliary. These punches cut out a frame which exactly fits the aperture and every frame is cut so accurately that a set will register. The negative has one frame cut out and this is carefully cut along the line of the house. This mask is inserted in the aperture and the camera focused with it in place and so set that the house accurately fits the mask. The exposure is made. Then the dark print is obtained and a frame punched. This is trimmed like the first; but the sky is discarded and the house-print left as a mask. Then a clouded sky is photographed, the film rewound and the angel photographed against a black background. The completed film will show the house with a beautiful clouded sky above it and floating among the clouds the transparent figure of an angel. Such effects are beautiful when carefully done.

It would seem that such work would be instantly apparent upon the finished film, for all photographers know how difficult registration is, especially when hard lines of junction are employed; but there is one fact which makes this possible. The human eye does not perceive a sharp line at any great distance. The telephotographer knows the diffusing-effect of atmosphere. The pictorial photographer knows that anastigmatic quality in a photograph is an effect never seen in nature by the human eye. Except in objects at reading distance, the sharp line does not exist.

In modern theaters the screen is nine by twelve feet and larger. The screen itself has usually a grain similar to walrus-grain leather or very rough gravel-paper. The finest line upon the screen will be an eighth of an inch wide or more. At the distance of the usual spectator, a black line the size of the ruling in note-books would be invisible. In short, the distance gives a false impression of sharpness, just as the halftone-screen gives the false impression of uniform tones. In this, as in all movie work, success is founded upon illusion, not only psychological effects, but physical illusion founded upon the weaknesses of human perception. Many tricks are successful upon the screen; but when a still is made the effect is crude, very crude. So much for the vaunted needle-sharpness of the movies. We see it, I admit that; but nevertheless it does not exist. So, happily, there are no limits to the trickery possible.

Special masks are widely used in double exposure. These are masks cut from thin material and used in the mask-slot or masks made to fit in the mask-box. For example, a gateway is shown, a stone gateway of a Long Island estate. Through the gateway is seen an

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Indian nautch girl dancing in a temple court. The gateway is photographed, but when the camera was set up, a sheet of glass was placed in the mask-box, and opaque applied to obliterate the garden seen through the gateway. When the scene is completed, a corresponding mask is made, the camera set up in the studio and the girl photographed.

Thus by the use of double or multiple exposure and multiple printing, which has already been described, any desired combination of actors and sets can be made, the relative sizes varied at will and any actor or object rendered transparent or opaque.

The use of visions, although based upon double exposure, are usually classed as a separate form of trick-work. Like straight double exposure, they are capable of infinite variation. Just as there are no new plots in drama, there are no new tricks; but new applications of old tricks provide us with endless amusement.

There are two great types of visions, the double-exposure vision and the lap-dissolve vision. I shall discuss the first here. The portion of the frame occupied by the vision is immaterial. It may be anywhere and of any shape. It may appear in the face of a clock or in a cloud of smoke. We shall consider the upper, right-hand corner. A mask is made to obscure this portion of the frame, and the corresponding mask to expose this portion.

The scene is photographed up to the point where the vision is to appear. The actors remain immobile, while the camera fades-out. The film is rewound to the point where the fade began. The mask is inserted and the camera faded-in. When the fade-in is complete, or nearly so, action is resumed and carried out to the end of the vision, again the actors remain immobile while the camera fades-out. The film is reversed to the beginning of the fade, the mask removed, the camera faded-in and action resumed. Now, if we were to develop the film we should have a blank space fade-in remain for a period and fade-out; but such is not our purpose, so the film is rewound to the point at which the first fade started. The camera is set up, the mask to expose the vision portion is inserted and the vision photographed beginning with a fade-in. The fade-out is made when the footage-indicator indicates the fade-out of the vision-mask. The action must be so timed that this fade will come in right, for this fade *must* be made at the same point that the mask faded.

(*To be continued*)

CHEATED BLACKMAIL — HERBERT J. HARPER

HONORABLE MENTION—TABLE-TOP PHOTOGRAPHY

XUM

C'est la Guerre!

RALPH S. HERMAN

ON my twelfth birthday, my mother gave me an Eastman Bulls Eye number two. I can easily visualise that 3½ x 3½ inch negative now. With that equipment, and considerable effort, I succeeded in recording quite satisfactorily many familiar scenes and diversified faces. Even all the illustrations for the school-annual that year were supplied by the Bulls Eye. From that time, amateur photography became my hobby, and I have ridden it quite consistently since.

Consequently it was natural for me to consider photographic equipment, when I received my orders for overseas service, during the time that my tendencies were frightfully militaristic. My first impulse was to include my Graflex in my duffle bag; but after talking to a few officers who had been over on observation-work, I decided on the Vest Pocket as being more practical. Accordingly the purchase was made, and the little camera, equipped with an F/7.7 anastigmat, became my daily companion, until through General Orders, the use of cameras was prohibited in the war-zone. During this period the Vest Pocket was safely parked in the bottom tray of my trunk.

I left New York with twenty-four rolls of film, and saw enough of interest to expose two rolls during the six-days trip over. Brest required an additional three rolls; yet, even then, I did not hesitate to lend one of my fellow officers six rolls. Incidentally he still owes me the six. After arrival at St. Aignon, I succeeded in getting myself relieved of the casual troop I had been attached to, and for the next eight months, I experienced a typical Cooks' tour. My films were exhausted the third week before I reached Tours. Blois had offered too many temptations. Tours is a city of considerable size, and held much of interest to the newly arrived. I succeeded in getting one roll of film from a Y. M. C. A. man; but the shops were completely out. During the next seven days, I visited Paris, and London, and was able to make only six exposures. I spent four hours searching for vest-pocket films in Paris, with no success, and one whole afternoon in London and found only one old roll. I exposed this roll very carefully on well-selected subjects; but when developed by a friendly Air Service photographer at the front, several months later, it came out a complete dud. The film should have been sold sooner.

The three months I spent in England, as a consequence, gave me very little opportunity to make pictures. Matters improved upon my return to France, for by that time, mail from home was arriving nearly every week, and I received some dozen rolls of film in this way.

Later, while in Paris, I found five rolls, which I hoarded very carefully. After some few months, I found myself at the front, and personal cameras were very much against the rule. However, there were many interesting scenes and situations to be photographed after the Armistice, and my films soon disappeared. One trip through the front-line trenches, which the Germans had evacuated only a few hours, finished these. For several weeks following this experience, I was without "ammunition". One afternoon, while in Bar-le-Duc, I overheard a chap remark that he had found some films at a certain optician's. With a companion, equally as enthusiastic as myself, we hastened to this shop, and cornered the Bar-le-Duc vest-pocket film market within five minutes. However, it required an outlay of twenty-four American dollars to buy the two dozen rolls then in stock. The films, greatly to our surprise, were of German manufacture, and we were told that they had been smuggled into France from Spain. We used these films rather recklessly, fearing that their quality might be affected both by war-time conditions and age, but they proved to be quite satisfactory.

My experience with photography, while in the Army overseas, taught me at least one thing, and that was patience. Many of my films were not developed until ten months after the exposure was made, which, of course, is entirely against all the rules of Hoyle; and during this period, they were protected from snow, rain and ice, as well as the sun, only by a waterproof canvas and leather duffle bag. I have often wondered since how I succeeded in getting a single presentable print.

Development of my films in all cases was done for me by a friendly photographer attached to some Air Service unit, prints being out of the question, until many months later, when I again reached Paris. By that time films were available in unlimited quantities. Most of my pictures were obtained under very trying light-conditions, especially for the equipment I had at my disposal, and the little matter of obtaining the most desirable composition was usually impossible. My collection of about three hundred prints, made during my foreign service, are most assuredly a source of pleasure to me now.

A Serious Business

WILLIAM LUDLUM

Look pleasant! I tell you!
You'll make me real mad
If you keep on frowning
When you should be glad
I'm making your picture;
It may be a trial
To stand still a second;
But, please do, and—smile!

Look pleasant!—I'm scowling?
I know that is true;
But—how can I help it
When I look at you?
I really am happy,
Am laughing inside;
But my face must follow
As your features guide!

Look pleasant! Now, please do!
I'm serious, quite!
In making your picture—
I want it *all*—right!
If you keep on frowning
I fear I must say:
My camera's *not* working,
And bid *you*—good-day!

XUM

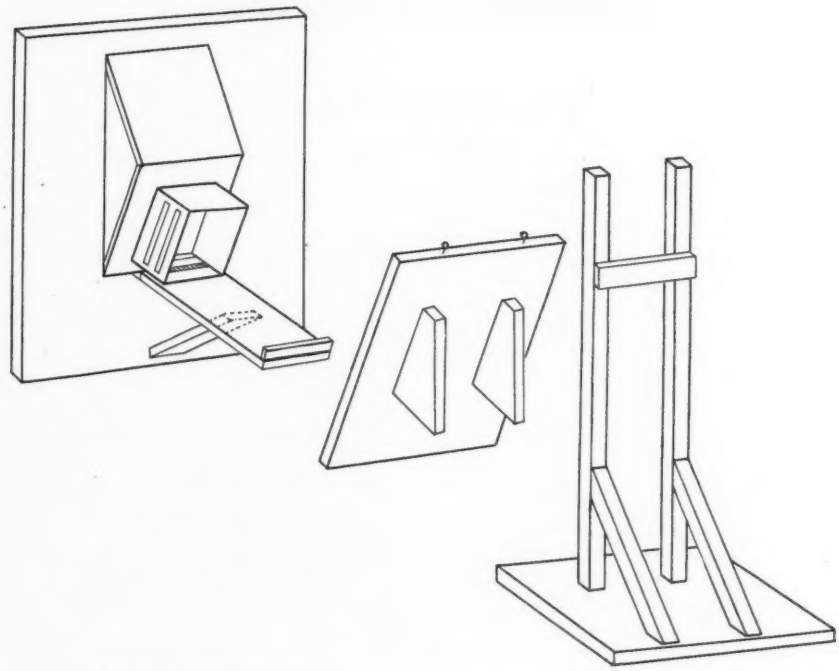
Enlarging by Daylight

CHARLES A. HARRIS

IT has been accepted as an axiom that there is no best camera since its value to the owner depends upon a camera's adaptability to meet personal requirements. To some extent this is true of apparatus to make enlargements. According to Mr. Fraprie, in his little book "How to make Enlargements", a homemade window-enlarger is the equivalent in efficiency, on a bright day, of a high-class commercial outfit. Therefore, the inference is that the daylight method is superior to a poorly illuminated outfit which uses artificial light. It is a simple method to understand and to operate and for this reason suitable for the beginner's first efforts along this line. Booklets on this subject are easily procurable and so it will be necessary to refer only to certain improved methods that have turned out to be satisfactory.

A condition indispensable with the use of any enlarging-apparatus is that the negative for projection shall be evenly illuminated. This, with the daylight method, has often been difficult of adjustment. The light from the sky which illuminates the lower half of the image on the easel is much stronger than that coming from below the horizon which illuminates the upper half of the same image. If opaque objects like a near by house or trees are included within the angle of light thrown upon the easel by the lens, there will be a resulting dark patch on the print produced. The suggested remedy for this usually consists of placing a large, white reflecting-screen outside of the window, at an angle of about 45° so that no direct light passes the lens, but rather reflected light from the sky overhead. Well, in my case there has always been wide, projecting eaves above the window which practically nullify this source of light.

If we now refer to the drawing, it will be noticed



APPARATUS FOR DAYLIGHT-ENLARGING CHARLES A. HARRIS

that the camera, or at least the place for it, is tilted in such a manner that all of the light which illuminates the image comes from above the horizon or rather sky-line. The illumination is now perfectly even, the screen device may be dispensed with; and, moreover, one is enabled to use direct light, much stronger of course than reflected light. This should work out even with a fairly high sky-line, provided large objects are not too near, in which case a white cardboard on the outside of the window, slightly tilted, will exclude these objects and still permit the use of direct light. Also, to avoid the inclusion of objects below the sky-line, negatives used horizontally are better placed than vertically. A window which faces north, or nearly so, is always to be preferred.

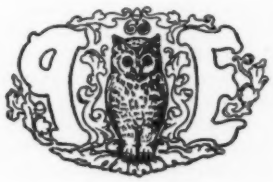
Such a light enables the work to proceed throughout the day, if desired. If the worker will adopt the plan of making trial-exposures on a test-strip for each different negative, the matter of change in the intensity of daylight may be disregarded. Between the hours of nine and three, the north light is practically uniform for enlarging-work. It is possible to use windows facing east or west; but they are available for work only part of the day while the light is diffused. For approximately half the day, in either case, direct sunlight slants across the window, casting shadows and causing uneven illumination.

The main board of the camera-section extends across the window and should be placed as high as is convenient to operate the camera. This usually will bring the light-opening of the board above the central sash-frames and the lower rear edge of the camera about one and one-half to two feet above the surface of the table. The window above and below the board can be blocked by folding blue or gray army-blankets double and tacking them around the outer edges of the window casing. Some use heavy cardboard or building board—extra heavy—for such purposes which is easy to adjust if much work is to be done; but all must be so fitted as to make the window perfectly light-tight and entirely safe.

The easel-board is provided with triangular brackets attached to the back; and, when suspended upon the uprights, is induced to incline to the same degree as the camera-back. In the uprights several holes are bored about two inches apart and two brass screw-hooks provided, the board being shifted to required elevations by changing the hooks. At a given height the easel permits of a considerable range of work and frequently I run through a batch of assorted sizes without change. If the enlargements average, let us say, half the size of the board, it is immaterial as to the exact centering of the image upon it, just so that it is all there.

This arrangement, using the ordinary table, will provide for all average work with small lenses which no doubt will be mainly used; if for long-focus lenses, a special table or bench of the right height to bring the easel in line with the projection should be made a part of the equipment. In the construction, the only change from the conventional type is the casing built upon the board to provide to tilt the camera. This should be three or four inches larger each way than the negative-size to admit a good volume of light. The box-like affair on the front of this holds the negative and ground-glass and is of the shape and size of the camera back so that the two will fit together light-tight. By gluing narrow strips of wood on the inside, top and bottom, grooves may be formed to slide and hold the negative in place. The camera should be attached to use the negative horizontally. Roll-film cameras can be fastened with strong rubber-bands and the shelf below dispensed with. All joints in the construction, both front and back, have been made light-tight by nailing or gluing on thin strips of wood.

Provision is made for a ground-glass which I occasionally use with thin negatives and when the light is unusually strong; but this is not essential for the purpose of equalising the light. It is of interest to note that although ground-glass diffuses light which passes through it, yet, if used for the purpose of equalising the light above and below the horizon it has little effect.



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A WINTRY NIGHT — STANLEY SHINER

HONORABLE MENTION—ARTIFICIAL LIGHT PHOTOGRAPHS

Camera Clubs are Trumps

GEORGE P. WRIGHT

TO "the old-timer"—the dyed-in-the-wool camera-clubbite—it is inconceivable that anyone really interested in amateur photography, should fail to identify himself with a club when a good club is accessible. But statistics here in America would indicate that in about ninety-nine per cent of the cases this is true. Now, why is this true? Is it the fault of the camera club or the fault of the amateur?

And then again, in many communities where there are amateurs by the score, you will not find any sort of club or even group of photographers working together for their common good. Why is this? It certainly isn't because the amateur photographers do not like to exchange ideas and experiences; for, invariably, when two get together they begin to tell each other how they do their work.

There is no dearth of clubs which represent the other arts and crafts in America, so why should there be so very few camera clubs? Possibly there is no other single art or craft that could benefit so much by close association of kindred spirits and the exchange of ideas and methods, as photography. There is no photographer, no matter how experienced, who could not gain by such an association and certainly there is no novice who could not learn more in one year of active work in a real camera club than in several years of individual study and experiment.

The small cost of club-membership should not deter anyone. Compared to many others, photography may appear to be a rather expensive hobby, but the savings to be effected by the knowledge gained in a club will save many times the dues each year. Surely it cannot be the expense that keeps the old clubs from flourishing and the new clubs from forming. Surely, also, it is not the lack of congeniality, for we Americans certainly cannot be accused of being bashful or undemocratic.

So why is it that Britain with less than one-half of our population has five and one-half times as many clubs? *The American Annual of Photography, 1925*, gives America sixty-three clubs; probably we have a few more than this unlisted. *Photograms, 1924*, gives Great Britain three hundred and forty-three clubs. Why is it that

A MICHIGAN VETERAN ELEANOR F. JONES
HONORABLE MENTION—ARTIFICIAL LIGHT PHOTOGRAPHS

England so far outshines us in the matter of camera clubs, photographic societies and photographic enthusiasm?

I am convinced that the chief cause of this is, first of all, that most amateurs labor under the mistaken impression that photographic clubs are for the pictorial "high-brows" and advanced workers and they are afraid that their humble efforts will be subject to ridicule; second, the clubs do not advertise in the right way, if at all; third, the manufacturers and dealers do not cooperate with and help the clubs as they should; and, fourth, the photographic magazines do not play up the club angle as it should be played up and do not use their power to foster new clubs.

How many clubs really advertise systematically? By advertising, I do not mean newspaper or periodical space, but the taking advantage of every opportunity that offers for publicity. Very few, I am sure. How many avail themselves of the columns of the magazines to publish news of their clubs? Practically none. If a club wishes to grow, to be a factor to be reckoned with in things photographic, it should by all means use every effort to get to the beginner the fact that, although he really is "green", he is the very man who should come into the fold and profit thereby. I know that there are a few of the older clubs that have reached the point where they do not wish more members, maintaining a closed organisation, or at least keeping their membership within a certain limit. These we need not consider. But the clubs that are small and unable to meet their monthly expenses should certainly make an appeal to *all* amateurs, for the beginners of today are the pictorialists of tomorrow, besides being mighty good material to help put a club on its feet.

What are the manufacturers and dealers doing to help the cause of the clubs? Probably they will say, "Why should we try to build clubs, and if we should, how can we do it? We are in sales-promotion, not in organisation work." Certainly they should realise that the more the

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clubs and the larger the membership, the more business is bound to accrue to them thereby. I believe it is a low estimate to say that on the average a club-member will use easily ten times as much equipment and material as a non-member, for the simple reason that his club-work virtually demands results which necessitate the use of more "ammunition"; besides, his interest is always kept at its highest pitch, which makes for a greater use of material and equipment. In order to sell more advertising the big newspapers of today maintain a sales-organisation that will actually put a company's proposition on the market, even sending their own men out to call on the trade to accomplish this. If all this expense pays them, it is equally true that if the manufacturers and dealers would donate equipment and money, advertise and boost for the clubs, their efforts would be amply repaid. But do they? In my experience I am sorry to say, with one exception, they do not. Mr. A. H. Beardsley, in an article in the *American Annual of Photography, 1925*, says that some manufacturers and dealers think they are doing the magazines a favor to advertise in them. Our club has found that they think they are doing us a favor by allowing us to display an announcement of the club's program in their places of business. I make the prediction that one of these days they will understand the true situation and even ask the clubs to let them help; and the ones who do this first, will be the ones to get the club-business.

Now I'll take a rap at the photographic magazines. They certainly realise that the more interest that is aroused in the hearts of the thousands of snapshooters and the greater their desire to get into the pictorial class, the more readers they will have. The more they boost for the clubs, the more beginners they will start on the road to better and bigger work. Separately and collectively I can hear all the editors exclaim: "We are doing our very best now to get club-news and always give it space in our columns. The trouble is the clubs will not tell us about themselves. What more can we do?"

Mr. Publisher, it is up to you to sell the clubs on the fact that they *must* send in to your magazine news of interest about their clubs and that they should see that their members submit prints to your monthly competition, if for no other reason but to get their club's name before the photographic public. In order to foster the club-spirit, why wouldn't it be a good idea for at least one of the magazines to conduct a yearly contest for clubs, awarding a suitable cup to that club which submitted the best prints for the year? The details could easily be arranged. Certainly this would arouse more interest in the photographic magazines and in the clubs also.

It is a slow and tedious, up-hill business to organise any club. It means that somebody has to do a lot of hard work for the mere glory of it; and it is usually in the face of many difficulties that a successful club is finally evolved. Oh, how many clubs have died aborning! It might be of interest to know how one club fought against difficulties and now in a short year's time is in the way of becoming a very successful club.

The Fort Dearborn Camera Club of Chicago was for some months merely an informal gathering of a very few kindred spirits. Finally, officers were elected and meetings were held under the trees in Jackson Park, which is situated some eight or ten miles south of the center of Chicago's business population. Owing to the inaccessibility of the meeting-place, it was difficult to get a full membership of even the few who belonged, and the club gradually disintegrated and finally ceased functioning altogether. But there was one man who determined that the club should not die—Ralph S. Hawkins, a former resident of Los Angeles and one-time president of the Los Angeles Camera Club. In May of last year he, and a few more determined ones, held a meeting and decided that the only way to get anywhere was to actually get club-rooms down in the "loop", Chicago's business-heart. Any kind of a room in this district carries a high rental; but the four or five members pledged themselves to prorate this expense until such time as the club was self-sustaining. It was argued that as soon as a comfortable club-room was fitted up and laboratory facilities were offered, where amateurs could have a convenient place to work, with all the necessary paraphernalia, we would soon have a sufficient number of members to make the club stand on its own feet.

This was accordingly done, and we sat back and waited for the members to flock in, reasoning that as the only other club in Chicago would accept no more new members, hundreds of serious amateurs would be glad of the opportunity to join us. We sent notices to the different photographic magazines, which they all very kindly printed for us and which resulted in several inquiries and a few members; but to our surprise and disappointment the new members did not flock in as we anticipated. It was very evident that if the Fort Dearborn Camera Club continued to exist we would have to take some active steps to get in more members.

The first thing we did was to get out some 11 x 14 bromide enlargements which called

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ON NIGHT-DUTY J. D. CREEGAN
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attention to the club. These were placed with as many of the local photo-dealers as would accept them. And here was where we received another great surprise. We thought certainly that all the dealers would be far-sighted enough to see that, as our club grew, their business would benefit in proportion, and that any advertisement they gave us would redound to their own gain. But we were rather disappointed. All promised to give these announcements a place of prominence, but only two did so.

Then we had some little leaflets printed, which we left in the different stores. Some were never distributed, but quite a few of them did some good. This all was encouraging, so, from time to time, we printed little announcements which we sent out to such names as we had. We still are doing this and find that it pays.

Finally, we grew to the point where our quarters were too crowded, so that we flew in the face of Providence again and rented a larger room at twice the rental, putting us again in the position of having to "dig" each rent-day.

After we were fairly well settled, each member contributed a few of his best prints which were hung on the walls and we prepared for our "opening". *The Daily News* had just finished its photographic contest and to the list of winners we sent an announcement. We had about one hundred visitors at the opening and succeeded in getting the names and addresses of about half of them. To this mailing-list we send from time to time announcements of our programs, especially when we have something of unusual interest arranged. And by the way, our program-committee is always striving to arrange a program which will be interesting and instructive to the greatest number. Our largest growth has been due to this. As I said before, we find that it certainly pays in increased attendance, both

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of members and prospects, to send out these announcements and a noticeable lessening of attendance is seen when we fail to do this. Therefore, we are planning to issue once a month a little club-organ which will set forth our program for that month and also any club or camera-news that might prove interesting.

A big feature of our club is our week-end trips to the beauty-spots around Chicago. Every holiday and Sunday last summer our members went as a party to these spots and not only enjoyed the fresh air and change of scenery from the city's grime, but received some very valuable and practical lessons in pictorial landscape-work. We are planning this spring and summer not to miss a single opportunity to benefit in like manner, and are making an appeal to the amateurs in Chicago to join with us on these trips.

We attribute our success principally to the advertising we have done. Through the medium of advertising we expect to do, we hope eventually to become the largest and best camera club in America. A task, indeed; but not impossible.

Color-Rendering Without a Ray-Filter

CHARLES FRANCIS HAMILTON

THE demand by photographers from all ranks, for a plate that will give good color-rendering—without employment of a ray-filter—has caused plate-makers to put a number of so-called self-screen plates on the market. However, even this innovation has not been an unqualified success. Many leading pictorialists explain that to obtain entirely satisfactory rendering of the colors in monochrome, it has still been necessary to employ a filter.

A note in a British publication over a year ago, set us to wondering; and, being of experimental turn of mind, we decided to do a little investigating. Our aim was to discover the color-rendering properties of various plates, used with and without a color-filter. In looking over our stock of plates, we found Standard Orthonon, Eastman Panchromatic Cut Film and Kodak Film-Pack. The first mentioned is a well-known and a popular orthochromatic plate and may be considered a standard. The Panchro-film is rather new; and the orthochromatic properties of a film-pack have often been alleged to be only on the label.

However, we made a series of exposures. Our subject was a still-life group which consisted of a brilliantly colored lemon, an orange, a carrot, a tomato, a "pretty red apple" a green pepper, a turnip and a head of lettuce. First, the exposures were made of this group without filter, then with the use of a K2 filter. We were somewhat prepared, by the announced results of our British friend, for the resultant prints from that set of negatives.

Briefly, the Panchromatic emulsion showed itself adaptable to good color-rendering without use of a filter. The negative thus obtained excelled either of the other two similarly made, and was practically equal to the negative on the Standard Orthonon plate, made with the K2 filter; and it was better, in every respect, except the rendering of the light-green lettuce, than the filtered film-pack negative. The only weakness was in the rendering of the greens; yet, it was necessary to correct the other emulsions with a rather heavy screen—K2—in order to excel the Panchro-film. Unfortunately we had no self-screen plates to try against the others; but our experience with them has been that they are no better, used without a filter, than a good double-coated ortho-plate, of which the Standard Orthonon has always been our favorite. Our conclusion from this experiment was that we could employ Panchro-films for general landscape and portrait-work, which we have done.

On the question of relative speed of the various emulsions, the following table, in which 1 is taken as a standard exposure, it will be seen that the Panchro-film, unscreened, is but little slower than par-speed portrait-films or plates; and, even with a light filter, such as the K1, is much faster; and, at the same time, it gives much better color-correction, than any of the other emulsions used under similar circumstances:

Emulsion	*No. filter*	*K 1*	*K 2*	*K 3*
Par-speed Portrait-film	1	3	20	**
Panchro-Film EK	1⅓	2	4	6
Comm. Ortho-Film EK	2⅔	8	40	**
Standard Orthonon (now EK Co. D.C. Ortho)	1⅓	4	20	**
Film-Pack	1	3	20	**
E. K. Polychrome	1⅓	4	20	**

Although our experiments were only with Eastman products, we feel certain that any photographer who makes the same experiment using the panchromatic emulsion made by his favorite plate- or film-maker, will find results equally as satisfactory as we have.

Courtesy Foto-Revista

PAISAJE ROMANTICO — JUAN GIESSELBACH

The Panchro-emulsion has been in the background for some time without plausible reason. It is now made fast enough for all purposes, and with good plate-tanks, good safe-lights and desensitiser, there is no reason that any photographer, amateur or professional, cannot employ it. For that matter, any photographer who cannot develop a plate in absolute darkness, should set about practising at once.

Our final word is that any photographer who desires a self-screen plate will find the panchromatic plate or film just enough better than some advertised self-screen emulsions, to make its use in his work entirely worth while.

MEN do not do big things in dilettante fashion—they put their whole selves in their work, making all else subordinate. They unflinchingly accept martyrdom. They are willing to be jeered at—stoned with words—to suffer to the utmost if thereby they can spread their ideas. The cheap man thinks of business as an affair of making money. The fine man thinks of it as a service that demands his all. SAMUEL CROWTHER.

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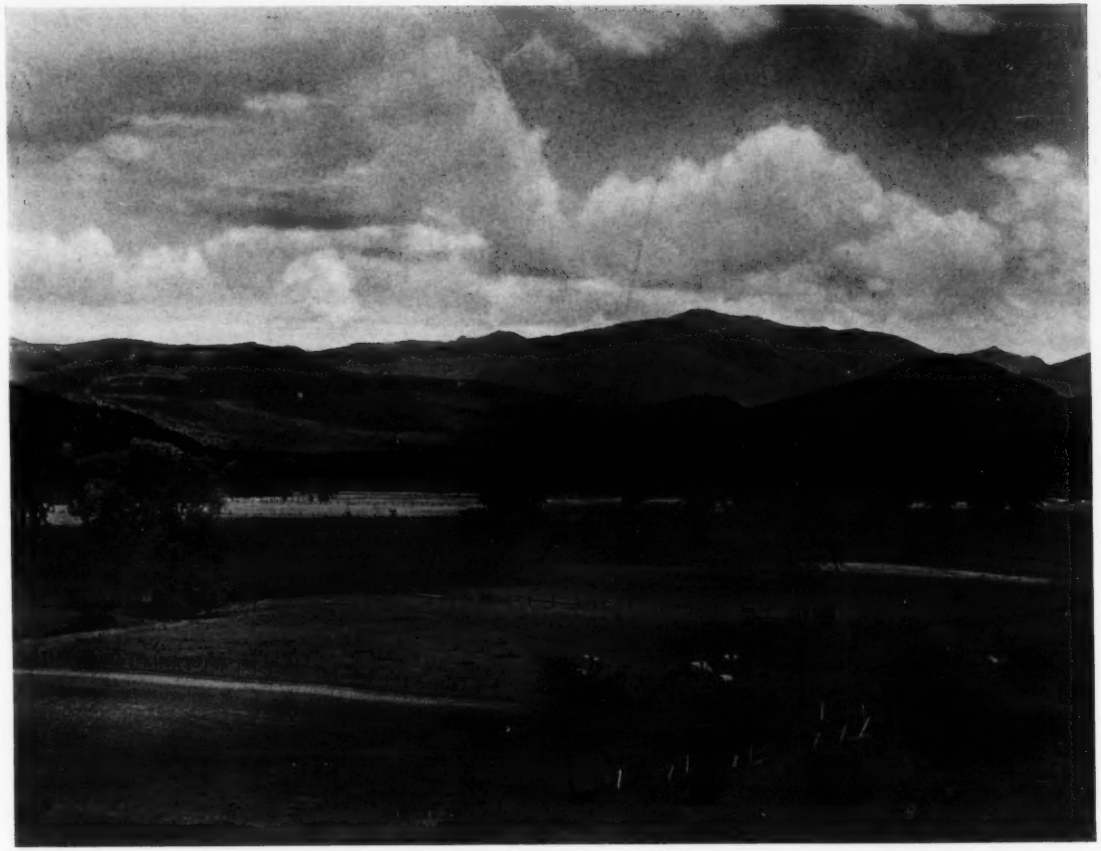

THE WHITE MOUNTAINS FROM INTERVALE, N.H. J. D. HUNTING

EDITORIAL

Note Your Last Exposure!

CAMERISTS who are accustomed to use roll-film of a certain number of exposures —six, ten or twelve, as the case may be—are recommended to wind up the sixth exposure at once, and observe carefully if it be really the last one, and no more are to follow. The reason for making this suggestion is because it has happened that the camerist has proceeded in the belief that he was using a spool of only six exposures, and consequently wasted unused film; whereas either intentionally he had purchased one of ten or twelve exposures, or the dealer by mistake had given him one of that capacity. Of course, the better way is to assure himself, at the time of the purchase, of the exact contents of each carton, and then proceed accordingly.

When visiting the principal Kodak shop in Chester, England—situated in the famous Rows and conducted by Will Rose—to have his 3A Kodak repaired, the Editor witnessed a distressing incident. As the manager of the shop handed a customer his photo-finished roll-film, he remarked feelingly: "Very sorry, Sir; but your spool has yielded only six exposures out of a total of ten; four are absolute blanks. Pardon me, Sir; perhaps you forgot to expose the last four, or wound them up without exposing them." The customer appeared as if thunderstruck, then explained that he always used spools of six exposures; but when visiting Wembley, on a particularly crowded day, he had been unable to procure a six-exposure roll and hence accepted one of ten. In his enthusiasm, he had quite forgotten this circumstance, so when he had reached exposure No. 6, he instinctively wound it up, without troubling to glance at the indicator, and quite unconscious of the fact that he was reeling off also a lot of unexposed film, which, had he known, he could have used very advantageously, for very soon afterwards, the King and Queen appeared on the scene and he was without photographic ammunition. Asked if this incident was not an unusual one, the manager replied that, on the contrary, it occurred frequently in his experience. When selling roll-film of ten or twelve exposures, his clerks were instructed to caution consumers about winding up exposure No. 6.

Photography and Painting

THE title of this editorial does not suggest an antagonistic attitude of one side towards the other, as seems to be the case with the heading of the pungent article, "Photography *versus* Painting", published in May PHOTO-ERA. The writer of that article who, for well over a quarter of a century, has been an eminently enthusiastic and successful artist-photographer, takes the painter severely to task for his lack of technical and interpretive accuracy in executing a portrait. Whether obvious truth in a painted portrait is desired by either the artist or the sitter, is a matter that may not concern the average beholder, who, however, may express an opinion regarding its value as a work of art. The contemplation of a portrait of an eminent historical character, such as Queen Elizabeth, Cromwell or Napoleon, may give rise to doubt as to its truthfulness. Of Napoleon there exist several hundred different portraits. Not two of them are alike. Even the portrait-busts and statues of the great Corsican, executed by Canova, are idealised, and far from the actual truth; but they rank high as works of art, and are accepted by the multitude of admirers as faithful portraits. It is interesting to compare the numerous portraits by such vigorous interpreters as Velasquez, Dürer, Rembrandt and Sargent with those by Van Dyck, Reynolds and Gainsborough who would seem to have flattered their sitters. Be that as it may, painting and photography are sister-arts. The worker in each seeks to express by his own method, and in his own way, what he wishes to portray, and in doing this he is guided by the laws of truth, composition, harmony and beauty. Naturally, there are painters who, because of poor or inadequate training, commit errors in drawing or composition; and inasmuch as the painter and the photographer can learn much from each other, they should study the best of their respective efforts. The artist-photographer, on his part, should visit frequently the nearest art-museum. If he travel east this summer, he will find in any of the larger cities art-exhibitions well worthy his attention. In the summer-exhibition of the Boston Art Club—open till October 1—are pictures that exemplify the beauty of pictorial composition, whereas some others seem weak in this respect.

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ADVANCED COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Advanced Competition
Wolfeboro, New Hampshire, U.S.A.

Prizes

First Prize: Value $10.00.
Second Prize: Value $5.00.
Third Prize: Value $3.00.

Honorable Mention: (*a*) Those who win an Honorable Mention Award and are *not regular subscribers* will receive PHOTO-ERA MAGAZINE for six months with the compliments of the Publisher.

(*b*) Those who win an Honorable Mention Award and are *already subscribers* will receive a credit of $1.00 toward the purchase of any standard photographic textbook. This credit to be used within thirty days of receipt in the U.S.A., and within ninety days overseas.

Prizes may be chosen by the winners, and will be awarded in photographic materials sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books. If preferred, the winner of a first prize may have a solid silver cup, suitably engraved.

No Prize or Honorable Mention pictures are sold, exchanged or the halftone-plates sold without permission, in writing, from the maker of the print. Proceeds of all sales, *excepting halftones*, go to the maker of the picture.

All competition-pictures not returned are used to make up the PHOTO-ERA PICTURE EXHIBIT which is sent to schools, libraries, museums, camera clubs and to responsible organisations for exhibition-purposes, *free of cost*.

Rules

1. This competition is free and open to photographers of ability and in good standing—amateur or professional.

2. Not more than two subjects may be entered, but they must represent, throughout, the personal, unaided work of competitors. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered into competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

3. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail. Prints may be mounted or unmounted.

4. Each print must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer, and printing-process. Enclose return-postage. Data-blanks sent at request.

5. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he shall have received official recognition.

6. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces is sent with data. Criticism at request.

7. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other.

8. Competitors who have won three first prizes within a twelve-month become ineligible to compete for prizes in this competition for two years thereafter.

Awards—Advanced Competition
Subject—Artificial Light Photographs
Closed May 31, 1925.

First Prize: F. Y. Ogasawara.
Second Prize: Y. Morinaga.
Third Prize: Dorothy Jarvis.

Honorable Mention: A. R. Brown; Walter P. Bruning; Esther R. Carrick; Chas. Clayton, Jr.; J. D. Creegan; L. J. Creegan; N. W. George; N. W. Goodwin; U. Stephen Johnson; Eleanor F. Jones; Dr. T. W. Kilmer; Edward D. Mudge; Leo A. Reinke; Stanley Shiner; Edgar S. Smith; J. Vildensky; Newton Wright.

Subjects for Competition—1925

"My Home." Closes January 31.
"Miscellaneous." Closes February 28.
"Indoor-Genres." Closes March 31.
"Table-Top Photography." Closes April 30.
"Artificial Light Photographs." Closes May 31.
"Miscellaneous." Closes June 30.
"Front-Cover Illustrations." Closes July 31.
"Real Sunrise and Sunset Pictures." August 31.
"Wild and Cultivated Trees." Closes September 30.
"Miscellaneous." Closes October 31.
"Lakes, Rivers and Brooks." Closes November 30.
"Interesting People and Places." Closes Dec. 31.

Photo-Era Prize-Cup

GIRL IN BLACK
FIRST PRIZE—ARTIFICIAL LIGHT PHOTOGRAPHS
F. Y. OGASAWARA

"WHEN NIGHT DEEPENS" Y. MORINAGA

SECOND PRIZE—ARTIFICIAL LIGHT PHOTOGRAPHS

THE semi-silhouetted "Girl in Black", is pleasing in its Japanese design and treatment. The dainty, graceful figure and its accompanying shadow form one pictorial unit, which is well placed in the picture-area, although it might seem well to have more space at the right—towards which the girl seems to be walking—and less (by one-quarter of an inch) at the left. The uniformly black tone of hair and costume constitutes the most striking feature of the composition. Unfortunate, however, is the strongly emphasised, slanting base-line of the screen. Whether the cause is carelessness or deliberate design, is hard to understand. A screen is a substitute for a natural background and its presence should be carefully concealed or camouflaged. Also, I wonder if there is not too much free space over the figure's head—unless it was needed to accommodate the slender branches of an imaginary tree which seems to fascinate the "Girl in Black". The values of face, neck, and hands are good. A distinctly artistic feature is the faintly indicated shadow cast by the model.

Data: Made in the studio; 13-inch Vitax; stop, F/6; artificial light and spot-light; 2 seconds; Super Speed Portrait Film; Glycin; print, Rapid Black J.

"When Night Deepens"—a pretty and imaginative title—does not seem to suggest the physical condition which necessitates artificial illumination. Lamps are usually lighted in places that are beyond the reach of daylight. Thus, here may be a hall or a room which can be illuminated only by electric light. But by referring to the data, which fortunately are complete, one discovers that the exposure was made at night. A more appropriate designation, here, would be appreciated by the interested beholder. All the same, the picture exemplifies a well-lighted interior. Moreover, it possesses fine pictorial quality, is simple in composition and with what is doubtless meant to be the main object of interest—the cluster of electric lamps—very wisely placed in the upper right corner of the picture-area. The design is decorative, in a way, and, being severely plain, it contains no intrusive object. The artist seems to understand the laws of balance very well.

Data: Interior of Union Station, Seattle; February, 10 P.M.; 2¼ x 3¼ Kodak; 4½-inch Kodak Anastigmat; stop, F/6.3; 30 seconds; Eastman roll-film; Pyro-Acetone; enlarged on Vitava Rapid Black E.

Even though "Boy with Rabbit" is a photograph

BOY WITH RABBIT (AFTER RAEBURN) DOROTHY JARVIS
THIRD PRIZE—ARTIFICIAL LIGHT PHOTOGRAPHS

of a living picture, I should be tempted to call it a portrait; for Raeburn and his English cotemporaries often painted their sitters with some animal pet. Dorothy Jarvis is one of the few professional photographers in Greater Boston who has shown marked advance during the past few years. Moreover, Mrs. Jarvis has developed a charming individuality in her work, which is evidenced even in the few examples of her activity that have appeared in this magazine. Sensitive, refined, womanly, yet never weak or conventional, but marked by true artistic feeling and competent technique, are the qualities that to me are the most pleasingly noticeable, and which are also reflected in her present picture. Dorothy Jarvis believes in striking out for herself and obtaining original subject-material.

Data: One of a series of living pictures arranged and shown in the parish house, Church of Our Saviour, Longwood, Mass.; April 1, 1925; at 9.30 P.M.; 2800 watt lamp; 4 seconds; 3¼ x 4¼ Graflex; 6-inch Bausch & Lomb Tessar; stop, F/4.5; Eastman Super Speed Portrait Film; Activol; projection-print on Dassonville Charcoal Black; Halldorsen lighting outfit used with 200 watt light on another stand. "The bunny was alive, as well as the boy!"

WILFRED A. FRENCH.

The Camera in Schools

IT was only to be expected that alert and progressive education authorities, with the approval of the Education Department, should experiment upon the value of wireless installations in their schools. So far, the reports on the experiments can by no means be described as favorable. More successful has been the employment of the gramophone as an aid to education in music and languages. Most successful of all has been the introduction of the optical lantern into large numbers of schools of all grades, and, as a sort of corollary, instruction in the use of the camera, and in the theory and practice of photographic methods. In many cases it has been recognised that "photography," as a definite "subject" of the curriculum is of exceptional educational value—almost ideal as regards its scope, and its efficiency in the simultaneous training of hand, eye and brain. It would be well if "the Royal" in its official capacity could emphasise this aspect of the subject with the Ministry of Education. The Royal Photographic Society carries weight possessed by no other institution, and is obviously the one body to bring the claims of photography before the authorities, especially in connection with secondary schools. *The Amateur Photographer.*

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WHAT ANIMAL IS IT ? F. A. CROCKETT

Heads, Faces and Shapes in Rocks

Editor PHOTO-ERA MAGAZINE:

THE article in January PHOTO-ERA MAGAZINE by Charlotte B. Dunlap, illustrated with two pictures just naturally "got my goat," if the Editor will permit a slang phrase to pass.

I am something of gentleman enough to wish to compliment her on her success in getting "shadows." In fact, these pictures caused me to look sharply at one I obtained in New Hampshire last summer, while on a scouting expedition after something that looked good for postcards.

I had just made a picture of the old swimming-hole, with a trio of young bathers wearing old overalls—the young lady with the same gingham dress she had been wearing around the village—when I happened to glance up stream. The view looked good and click went the shutter.

It was not until the print was made and Friend Wife, who acts as both art-critic and censor, wanted to know what the animal was and which side up the picture belonged, that I noticed anything peculiar. When held right-end up, the rock on the right bears a strong resemblance to the head of an animal. Reverse positions and the head of another animal appears.

No doubt there are thousands of places in the United States that furnish likenesses of humans or animals. "The Old Man of the Mountains" and "Whiteface" are two in New Hampshire that have received much attention from photographers and sketch-artists. "Whitehorse Ledge" in New York has received some attention from sketch-artists; but I have never seen a photograph of it, notwithstanding the fact that it may be photographed.

I haven't been in that section for many years and then didn't care anything about cameras anyway; but as I remember the section, I could go back there with my Kodak and get some of the most beautiful pictures one ever saw. I realise fully that a picture made from the spot where I stood for several minutes, admiring the view, would not appeal to me as the eye-picture did because the eye can cover a range the camera can not. It is one thing to stand on a bridge and look upstream for half a mile or so, watching the water come tumbling over rocks, with high cliffs on one side and wooded hills on the other and something altogether different to get a good picture of it. I know my F/7.7 wouldn't do it.

I wonder if the Editor knows that the first halftone printed in the State of New Hampshire was made from a photograph of Lake Waukewan and was printed across the lake from his Wolfeboro office, in the little city of Laconia. In those days Laconia was not a city, and summer-camps and cottages around that beauty-spot were conspicuous by their absence. It was also in the days when the Steamers "Mt. Washington" and "Lady of the Lake" brought all the visitors to Wolfeboro and Center Harbor. Squam Lake had one lone summer-cottage and the famous Mt. Livermore House was known as "Frank Jewell's Farm."

F. A. CROCKETT.

MASSENA, N.Y.

Wayside-Photography

THE question, "How can I make my camera pay?", has found expression in so many, various ways, that there scarcely remains a means that has not been exploited. Friendly photographic "hold-ups" are resorted to by camerists in England, on holidays, with seemingly good results; and the practice is one that might well be followed by enterprising camerists of the thrifty sort, in America; only it requires a certain amount of courage.

For instance, when a char-à-banc or sight-seeing omnibus, shortly after it has left its station in some large city or at some popular summer-resort—like Weston-Super-Mare, Somerset, England, which I visited last June—has reached a pretty spot along the road, a camerist approaches from his business-stand, signals the driver, who stops his 'bus, and the passenger who occupies the farther end of each seat is politely requested to rise, face the camera and smile, which he cheerfully does. After the camerist has snapshot the char-à-banc and its occupants, he expresses his thanks, and the 'bus proceeds on its way. In about two or three hours, when on its return-trip the char-à-banc reaches the place of the hold-up, the photographer is ready with the requisite number of successful snapshot-postcards, at six pence (twelve cents) each. He usually disposes of them all. When the number of the passing 'buses is large—and it always is when the weather is fair—the camerist does a thriving business, from twenty to thirty dollars a day, on which his profit cannot be less than fifty per cent. It is cash on delivery, and there are no overhead-expenses—unless the camerist has to bear the cost of a license and a fee to the driver of the char-à-banc.

W. A. F.

SUBJECT FOR NEXT COMPETITION

ADVANCED WORKERS

BRONX RIVER—AUTUMN FRANK O'NEIL

Advanced Competition—Wild and Cultivated Trees

Closes September 30, 1925

It has been some time since attention has been given to the subject of trees. There may be a difference of opinion as to the suitability of some material for camera-studies; but I venture to say that most readers will agree that wild or cultivated trees offer beautiful and striking subjects. From the towering, symmetrical elm to the little trimmed evergreens on some large estate, there are many species of trees which lend themselves readily to pictorial composition. It should be remembered that all trees, wherever they may grow or be grown, are eligible for material. This fact ought to meet the convenience of our readers whether they be in the city, at the seashore or in the mountains. Virtually all cities now have beautiful parks, which have trees of many varieties, so that it is not necessary that the contestant who lives in the city should feel obliged to travel far for good material.

To be sure, the jury will expect good composition and technical workmanship; but, in addition, let me suggest that all contestants strive to include something of the poetry or romance of the trees. This may sound a bit strange; but from long contact with nature in many moods—in calm and in storm—I feel that there is something almost human about trees. They seem to be gay, sorrowful, angry and friendly according to the seasons and the weather. To portray some of these seeming moods of the trees will tax the skill of the worker; but it will add much to the pleasure of the true artist. As I write these lines, I am looking at a handsome, symmetrical maple-tree which seems to be nodding to me in the sunshine and saying, "That's right, make your readers tell the truth about us".

A. H. Beardsley.

XUM

BEGINNERS' COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Beginners' Competition
Wolfeboro, New Hampshire, U.S.A.

Prizes

First Prize: Value $5.00.
Second Prize: Value $2.00.

Honorable Mention: (*a*) Those who win an Honorable Mention Award and are *not regular subscribers* will receive PHOTO-ERA MAGAZINE for six months with the compliments of the Publisher.

(*b*) Those who win an Honorable Mention Award and are *already subscribers* will receive a credit of $1.00 toward the purchase of any standard photographic textbook. This credit to be used within thirty days of receipt in the U.S.A., and within ninety days overseas.

Prizes, chosen by the winner, will be awarded in photo-materials, sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books.

No Prize or Honorable Mention pictures are sold, exchanged or the halftone-plates sold without permission, in writing, from the maker of the print. Proceeds of all sales, *excepting halftones*, go to the maker of the picture.

Rules

1. This competition is open only to beginners of limited experience with practical camera-activity, and whose work submitted here is without any practical help from friend or professional expert.

2. Workers are eligible so long as they have not won a first prize in this competition. Winners of the first prize automatically drop out permanently, but may enter prints in the Advanced Class at any time.

3. Prints eligible are contact-prints and enlargements up to and including 8 x 10 inches.

4. Prints representing no more than *two* different subjects, for any one competition, and printed in any medium except blue-print, may be entered. Prints may be mounted or unmounted, as desired. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered in competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

5. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail.

6. Each print entered must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in this letter. Data-blanks sent at request. Criticism at request.

7. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he has received official recognition.

8. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data.

9. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other.

Awards—Beginners' Competition
Subject—Miscellaneous
Closed May 31, 1925.

First Prize: Leroy Mellinger.
Second Prize: Irving Singer.

Honorable Mention: Moe R. Cheskis; Michael Curcio; S. Hatsukami; S. Horino; Stanton G. Long; Paul L. Miller; Chas. M. Philbric; Lt.-Com. Karl S. Smith; Irving Sparks; Elmer P. Trevors; Alfred K. H. Wong.

The Beginner and Record-Photography

A RECENT letter from an old subscriber furnished the subject for this little article. It seems that the constant urging to make artistic pictures rather than record-photographs prompted this subscriber to make the point that, after all, record-photographs do have their rightful place. It seems to me that he is correct. Of course, it is assumed that the record-pictures to which he refers are well done technically. As a matter of fact, industry owes much to the record-photograph, and so does science. There is a tremendous field of photographic activity which has nothing to do with art as the pictorialist knows it. Certainly most applications of photography to medicine, engineering and business in general cannot be considered artistic. Yet, how very important these record-photographs are to the progress of modern civilisation. Hence, I am glad that our subscriber brought up this matter.

As I see it, the record-picture serves a purpose in the photographic growth of the beginner. When he first obtains a camera he usually has enough to think about without including the study of composition. If he can make a good record-photograph of his dog, he has made a definite advance and is to be congratulated. There are many who have cameras who cannot even do that, let alone make a well-composed picture of a dog. Is it not true that all of us began our photographic experience by making record-pictures? Certainly, by looking over the first few dozen pictures that we made with our first cameras, we cannot claim much artistic merit for them.

Some of us never do anything better than to make good record-photographs. To be sure, we make them technically good; but how many of our pictures really may be called artistic? In my opinion, a well-made record-photograph is to be preferred to a poorly made pictorial study. I wish that the thousands of snap-shooters might make really good record-pictures. What a gain it would be for photography!

Often, in criticising pictures submitted to our competitions the term record-photograph is applied to a print. No doubt this term tends to make the contestant feel that his print possesses little merit. Perhaps, we have unintentionally given this impression. Really, it should be made clear that a record-photograph may show great photographic skill without being particularly artistic. There may be too much emphasis placed on the pictorial. When it comes right down to the point, there are thousands of record-pictures made where there are hundreds made for pictorial purposes. Virtually all photographic magazines give more space to pictorial photography than to record-photography.

THE CHICAGO RIVER — LEROY MELLINGER
FIRST PRIZE—BEGINNERS' COMPETITION

Perhaps this is as it should be, and the artistic side of photography should receive the greater attention. However, the fact still remains that pictorial photography interests the minority and not the majority. One has but to do a little investigating to find that this is true. Although the *National Geographic Magazine* often publishes exceptionally beautiful artistic pictures; yet, most of the illustrations really belong in the record-class. They are so well done that they appeal, even though the artistic may find much to criticise in them.

Therefore, let the beginner not feel that he should be ashamed of a good record-photograph. Rather let him be glad that he can make one. When he submits such a picture in a competition which is designed to bring out the artistic skill of the contestants, then he will do well to try to master the fundamentals of composition. To do so will improve the possibility of his winning a prize or an Honorable Mention. However, when his print comes to be criticised and it is called a good record-picture, let him not feel discouraged for he has done more, then, than many who cannot even make a good record-picture. The fact remains that before a pictorial picture can be made, most of us have to learn how to make a good record-photograph.

A. H. BEARDSLEY.

Beginners' Competition

"THE CHICAGO RIVER" makes a strong appeal despite the fact that the film was underexposed. It is an extremely effective picture, and does credit to the artistic perception of the photographer. These strongly marked oblique lines, accompanied by numerous highlights in the sparkling waters and meeting the steam-barge, in the distance, are a daring and impressive feature of this unconventional composition, which certainly is alive with interest. The line of buildings, far away, has been well controlled and forms a successful background to this animated scene. Too bad, that the print was not properly trimmed—to overcome the slanting water-line!

Data: June, 1924; 2 P.M.; very bright sunshine; Eastman No. 1A Autographic Kodak, Jr.; Bausch & Lomb Anastigmat lens F/6.3; Ilex Shutter; stop, F/6.3; K-2 color-screens; 1/25 second; tray-developed according to Eastman formula; enlarged on P. M. C. No. 7.

Irving Singer's "Washington Bridge" is a boldly executed piece of photographic work, well proportioned and well thought out. Not having seen this bridge, I am unable to state definitely that the farther end is not plumb. Appearances would seem to indicate, however, that in reality the great piers at each end

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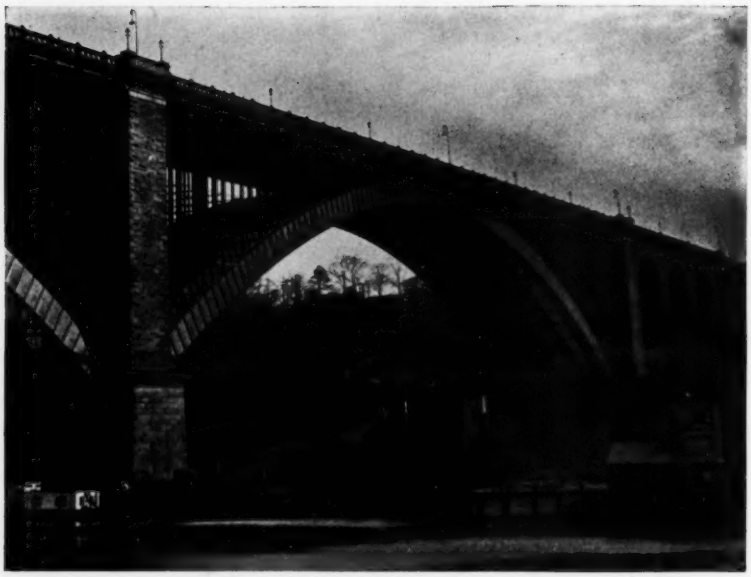

WASHINGTON BRIDGE IRVING SINGER
SECOND PRIZE—BEGINNERS' COMPETITION

of the great span, pictured here, are *perpendicular*. It is a little difficult, I suppose, to hold a small camera during the exposure so as to obtain always a correctly rendered picture of an architectural subject. Now that Mr. Singer has been given a gentle, friendly hint, I suppose that in the future he will exercise greater care in using his camera.

Data: No. 1A Autographic Kodak, Jr.; stop, F/11; 1/25 second; tank-development; enlarged on Royal Bromide.

WILFRED A. FRENCH.

"Oh, for a Kodak Film!"

EVERY traveling camerist knows the importance of being provided with an adequate supply of sensitive material—plates, roll-films or film-packs. If he happens to be in a large city—anywhere on earth, except, perhaps, in Russia or China—when he suddenly discovers himself sadly in need of a roll-film, he will generally find a shop or drug-store (in England, a chemist) where the desideratum is stocked. At popular seaside or other summer resorts, in the principal countries of Europe, the camerist can always be accommodated, although the novice is often apprehensive when he has "fired his last shot". This, I found to be the case at such resorts as Clovelly and Lynmouth, either of which is a veritable paradise for the appreciative camerist. Each of these nature "picture-galleries" presents an infinite number of alluring pictorial opportunities. At every step, forward or sidewise, the camerist beholds a new and bewitching picture. Never, in the experience of all my travels abroad, have I been impressed with so great a variety of views and scenes that cried to be photographed, as in the above-mentioned two summer-resorts.

On the day I visited Lynmouth, of Lorna Doone fame—June 1, "Whit Monday", a special holiday—the streets were packed with sight-seers, on foot and in motor-cars, so that locomotion either way was difficult. The click of a shutter in the hands of a camera-enthusiast was audible to the sensitive ear. I never saw so much snapshooting before, anywhere. Now and then, was heard the cry, "My Lord! Here goes my last exposure, and no more film!", or, "I've got to have another Kodak film!" My practised eye caught sight of a familiar swinging sign in front of a shop, that of a chemist. Out rushed one after another, wearers of happy faces. They had found what they wanted. Though I personally was well provided, I stepped into the chemist's shop. Such a prodigious sale of long, yellow boxes (Kodak film) I had never before witnessed. The proprietor was far-sighted. He had put in an immense stock of roll-film several days before, and hence reaped the benefits of an enormous, but not unexpected, sale, amid expressions of gratitude from countless patrons.

W. A. F.

ONE way to mount pictures with paste is to obtain a large piece of plate-glass, collect the prints from the wash-water and place them face down on the glass—one on top of the other. Then apply the paste to the topmost print with a large brush—being careful to cover all corners thoroughly—lift the print from the pile and mount it. Continue to do this until the last print is reached. If the pile is not moved the paste will not reach the picture-side of the prints.

OUR CONTRIBUTING CRITICS

TWILIGHT ON THE HUDSON — IRVING SINGER

THE PICTURE CRITICISED THIS MONTH

Whoever sends the best criticism (not over 200 words) before the last day of the current month, will receive from us a three-month subscription to PHOTO-ERA MAGAZINE.

The winning criticism, in our opinion, is the first one printed below. Criticism should be helpful and courteous.

THREE questions instinctively arise when we see a picture like the above, namely, What? When? Where? The print should answer them fully, but "Twilight on the Hudson" answers none of the questions completely. What is the picture? An evening-scene on the Hudson, of course. Yet, it lacks that fundamental—a central point of interest. The sun might be, but there are too many distractions. Besides, we cannot identify the dark objects in the background. When was the picture made? Indeed, the title says twilight, but twilight is that period of daylight after the sun goes down. The celestial body, according to this definition, could be neither the sun or the moon! Therefore, the title should more properly be, "Sunset on the Hudson."

Where are we? The framework in the foreground dazes us. It is very confusing as well as distracting. Whether it be a pier or the wreck of Columbus' flagship, the picture would be greatly improved without the adornment. Moreover, the masses of light and shade are entirely unbalanced and the print is the victim of faulty exposure. Despite the above criticism, Mr. Singer should be commended for tackling what many seem afraid to do—photographing toward the sun. My advice is: Catch Old Sol in the same solemn mood, and try again, watching carefully the composition and exposure.

ARTHUR L. MARBLE.

THE title is unfortunate. Twilight means the light reflected from the clouds that are lighted by the sun which is below the horizon. Consequently, unless we are to imagine that the celestial body staring at us is the moon, the effect cannot be twilight.

The foreground is about as unpoetic as possible: such an ugly, shapeless structure of planks and beams! But worst of all is the mass of white in the right foreground. What is it—a chunk of ice? No, it does not seem to be floating on water as ice does. It cannot be the spoon of an oar; it is too big for that. What can it be? Nobody can tell. All in all, the picture is an atrocity—as it is now.

But let's perform a surgical operation. Take a card and cover over the lower half of the picture. I would go so far as to cut off the shadow of the boat, or whatever it be, on the left. I can't say that I like that tilting steeple, or whatever it is, to the left. It is probably the fault of the lens and cannot be remedied. I should also work on the back of the negative to reduce the slight streak of sun reflected in the water, even when amputated as suggested. That streak of white at the right might be toned down just a hair; it looks too much like broken floating ice.

XUM

GRADE-CROSSING AHEAD — PAUL L. MILLER

YOUR CRITICISM IS INVITED

Thus trimmed and reduced judiciously, we have a picture with quiet dignified horizontal lines in keeping with the scene—a picture no man need be ashamed to hang in his study. Personally, I should be tempted to try a little Farmer on it to clear it up a bit and I should certainly give it a different title.

E. L. C. MORSE.

[Although our good friend, Mr. Morse, may seem to be a bit harsh, he is not so fierce after all. We have an idea that what looks like ice, is ice; and we hope that Mr. Singer will set us right. EDITOR.]

Selection

ALL the meaning and force that any picture can have, must, in the last analysis, issue from the process of selection and elimination, says J. Garnett Harper in *The Amateur Photographer*. Indeed, it is this very process of selection and elimination for which the frame of the picture stands. The whole meaning of any enclosed space, whether it be prison, park, or picture-frame, is not merely that it encloses, but also that it excludes. The prison encloses the prisoner; but it also excludes his fellow-men. The park encloses a formal version of Nature; but it also excludes a free version of Nature. And the picture-frame encloses the subject of a picture; but it also excludes the subjects of many other pictures.

It is one of the strange paradoxes of art that the more creative the mind of the artist is, the more destructive must it ultimately become. If the artist has a number of ideas to rub together, he must eventually rub most of them out, lest they all cancel out; he may consider the whole universe, but he must finally decide what part of the universe is particular to him.

It is strange that the two schools which are most sharply divided in other respects—the schools of the realists and of the imaginatives—are the least sharply divided on this question of selection; and the realists are forever crossing the border line in forgetfulness of the principle to which they are sworn. It may be clear that the difference between the schools is a difference about fact and fancy; but apparently it is not clear why, if a thousand facts can produce one fancy, they cannot produce one feeling.

The difference is, crudely, this: that a realist is a man who could take infinite delight in the feeling of, say, a cup or vase in his hands; but an imaginative worker takes infinite delight in the feeling that the cup or vase creates in his mind; and, for some strange reason, feelings that are created immediately in the mind are called fancies. The imaginative worker, therefore, need not be so restricted in his subject, because he must be restrictive in his feeling; he must reproduce one mood as the realist must reproduce one cup or vase; but he may use many cups or vases to do it.

To the realist, all things create the same feeling; they all invoke a full-blooded and rich enjoyment of life; the infinite variety of the realist is the infinite variety of facts; so that he must select out of a multitude of facts the one that most pleases him at the moment. But, to the imaginative, all feelings can be created by the same thing; the infinite variety of the imaginative is the infinite variety of feeling; so that he must select out of a multitude of feelings the one that most influences him at the moment.

The important thing the realist has to remember is that his picture cannot have the same scope in facts that the picture of the imaginative can have; and this, simply because the picture is concerned chiefly with facts. Because the background of the realist's picture is feeling—the feeling of literally taking life between the hands—the realist must be selective in his facts, so that we may be suddenly surprised, by a loving reproduction of a cup or vase, for instance, into a clear-eyed and breathless appreciation of what the world would look like if we did not mould it in our own minds.

And because the background of the imaginative picture is fact—the solid fact upon which alone fancies can be profitably based—the imaginative must be selective in his feelings, so that we may be brought to a full understanding of the fancy which can bend all facts to its will.

OUR ILLUSTRATIONS

WILFRED A. FRENCH

WELL, it feels good to be back at my desk again; to attend to my editorial duties, helping to judge competition-pictures, and to comment on our illustrations. During my absence in Europe—April, May, and June—"Our Illustrations" was conducted ably and conscientiously by Ernest H. Washburn, who is an experienced camerist, sound critic and entertaining writer. This offered PHOTO-ERA readers a pleasant diversion; but I hope that my return in an editorial and critical capacity will find them in a receptive and sympathetic mood. My task is not an enviable nor an easy one, and yet it is not without moral compensations.

The frontispiece is by a worker who is a firm believer in straightforward photography, every i must be dotted and every t crossed. There must be no deviation from what the sharp eye of the camera sees. As an artist in photographic portraiture, Mr. Cutting uses lenses specially adapted to this class of work, where he has shown ability of the highest order and acquired an enviable reputation. In the present landscape, he clings to a method of expression that is suggestive of former days when a print was not considered satisfactory unless the definition was extremely sharp from corner to corner, and from the nearest object in the foreground to the most remote in the distance. Those who prefer this style of pictorial rendering, will find great delight in gazing on the scene which Mr. Cutting has reproduced with the utmost care and fidelity. The poplars are worthy objects of his technical skill, and the road-way is not without its pleasing lights and shadows. The branches of a nearby tree, however, seem to threaten the addition of a supplementary picture, with the roof of a house as its principal object. This diversion saves the picture from being too symmetrical in design, although the photographer took pains not to place the camera in the middle of the road. Happily, too, the nearest part of the foreground is in shadow. The view is well spaced and a smiling sky suggests the delight of a summer-day.

Data: Tamworth, N.H.; August; 11 A.M.; bright light; 6½ x 8½ Century camera; 14-inch Voigtländer W. A. Euryscope, rear lens only used; small stop; ½ second; Stanley plate; hydroquinone; Artura Iris, C.

"The Springtime-Girl", page 64, is not without a degree of charm. That the theme offered unusual technical difficulties, must be obvious to the observer; yet they were met successfully. There are some, doubtless, who would prefer that this charming scene had been laid in the open; but it was given a place indoors, where it could be photographed by artificial light. The somewhat spotty effect—caused by the flowers catching the light—detracts not a little from the attractive model, whose grace and beauty of attitude are engaging. The folds of the dress held daintily by the girl's right hand have also caught an excessive amount of illumination, inviting the eye of the observer in that direction. Otherwise, the tonal quality is excellent.

Data: Made at home with a F. & S. Home Portrait-Camera (Eastman); Wollensak Verito lens at F/6; 1 second; Eastman 8 x 10 Par Speed Cut Film; tank-developed according to Eastman formula; contact-print on Artura Iris D; artificial lighting.

The character-study, page 65, entitled, "Today's Paper", is more convincing, although the subject appears to be cold—note that he is covered and his neck is well protected—and he sits there in his shirt-sleeves! The artificial illumination, whatever its source, is well distributed, so that the clearness, and particularly the modeling of face and hands, leaves nothing to be desired. Good lens-work, here! The attitude of the sitter and his leering eye might lead the observer to infer that our friend is interested in the financial columns of his paper.

Data: 11 x 14 Ansco camera; Vetax F/3.8 lens; 16 inches focal length Eastman Par Speed Cut Film; pyro-soda; print, Azo No. 2B.

The titles of the stereographs on pages 67 and 69 are as follows:

No. 1, Base of flag-pole, Public Library, New York.
No. 2, Prehistoric skeleton, Museum of National History, New York City.
No. 3, Giant lizards, ditto, ditto.
No. 4, Under the Christmas Tree.
No. 5, The parade.
No. 6, Walkins Glen, New York.
No. 7, In Prospect Park, Brooklyn, New York.
No. 8, At Bear Mountain, New York.

The work performed by the Wild Life League, as described by C. M. Campbell, pages 72 to 77, deserves the fullest support of the creatures it seeks to protect. As a member of this admirable organisation, Mr. Campbell performs valiant service, and occasionally makes camera-records of bits of scenery that make a personal appeal to him, and that will help to impress his fellow-members and friends with the importance of the task in hand. I do not think, however, that he seriously considers his straightforward camera-efforts as examples of artistic photography; for he may have neither the time nor the inclination to bother with the laws of pictorial composition, tonal values, and surpassing technical excellences. Our readers, as well as myself, are glad enough to hear his very interesting story, study his selected pictures of forest and stream, and unanimously admire his zeal and devotion to a noble cause.

Data: "Breath of Summer"—page 73; June, 11 A.M.; bright light; 5 x 7 Seneca view-camera; 8-inch Seneca Convertible lens; F/16; Kodak sky-filter; 1/5 second; Polychrome plate; pyro-soda; Azo print. "Paddle Your Own Canoe!"—August, 2 P.M.; intense sunlight; camera and lens as above; 1/25 second; Stanley plate; M.Q.; Velox-Gloss print.

PHOTO-ERA has published, in recent years, many admirable photographs of living wild birds, including specially several groups of owls, by Dr. J. B. Pardoe, and our vivid recollection at once establishes a comparison between those achievements and the commendable effort of C. M. Campbell, page 74. If the "Screechers" are of the white or light gray variety, the picture displays good technique. Also, the character of the background is still distinguishable, as of necessity it suffers when the principal object is photographed at close range, as in this instance.

Data: "Young Screech Owls"; made in Franklin, Pa.;

XUM

May, 5 P.M.; bright light; 5 x 7 Seneca view-camera; 8-inch Convertible; stop, F/16; 1/5 second; Polychrome plate; pyro-soda; print, Azo K. No. 3.

"In Winter-Pastures", page 74, has the outstanding merit of being admirably grouped—not shown as if some of the animals were about to walk out of the picture. No data are given; but it is safe to say that no sunlight prevailed to impart a little more life and interest to the scene. The tonal values have been well rendered; but the snow, largely because of the absence of sunlight, lacks character and interest. Had the camerist been standing higher, or able to raise his camera, during the exposure, there might have been more separation between the sheep and the woods.

A picture like "Setter Pointing", page 75, is made often in haste. Deliberation in making the exposure is out of the question in these circumstances. Nevertheless, Mr. Prall deserves praise for having done so well. Personally, I like the setting in this picture. It is sufficiently distinct to reveal its character, and is well subordinated to the subject which, despite a slight departure from absolutely clear definition, stands boldly relieved against the surroundings. Apparently, no great attempt was made to avoid placing the setter exactly in the center of the picture.

The author of "The Kill", page 76, succeeded in obtaining an admirable group of a scene, in which he may have been a participant. Here, too, a pictorial composition, though possible, was probably not in the mind of the camerist; but the general arrangement, with two dark masses at the feet of the two sportsmen, and in the foreground, is appreciated by the critical beholder. A little less haste in the making, and, perhaps, the background might have been rendered more pleasing in definition. No data.

In "Snowdrifts", page 77, one observes the altogether common tendency to underexpose snow-pictures. Here, it would seem as if the snow-shovelers were of paramount interest. Fortunately, there are sufficient gradations in the heaped-up snow to enable it to assert itself. The silhouetted tree, although not very ornamental in its present state, helps to break up the dull-looking sky. The human interest would still have been preserved, had the shovelers bent to their tasks while the scene was being snapshot; but there is no denying the truth that they are properly distributed.

For data concerning "Illusion on the Stage", page 79, consult the article, "Practical Kinematography".

The theme, "Cheated Blackmail", page 81, is original in suggestion and execution. The personality of the artist, Herbert J. Harper, seems to be reflected in this picture, as it was in several others of a belligerent character published in PHOTO-ERA not very long ago. Happily, his bark is worse than his bite; for Mr. Harper is a professional portrait-photographer of reputation and success—which circumstance speaks for itself. Moreover, he is a very likable fellow.

Data: Made in his studio, New Bedford, Mass.; 400-watt spotlight, not diffused; 5 x 7 Seneca view-camera; 8¼-inch Series II Velostigmat; stop, F/8; Wollensak 6 seconds; Eastman Portrait Film Super Speed; metol-hydro; Vitava Etching Brown K; metol-hydro.

The picture, "A Serious Business", agrees with the title. The little model has adapted herself well to her father's photographic design. The mock gravity has been admirably expressed; but the setting is less happy than in similar pictures by Mr. Ludlum. It is too severe and too insistent to be entirely pleasing; also it does not harmonise with the dainty appearance of the child-model. No data.

"A Wintry Night", page 86, the only out-of-door subject in the series of successful prints in the "Artificial Light Photographs" competition reproduced in this issue, is a capital bit of technical skill. It is also an exceedingly attractive and well-composed picture, of which the atmospheric effect is an exceptionally admirable feature. The rules of pictorial composition have been met with fine artistic judgment. Witness the snow-covered tree at the right, which is placed in just the right spot. The foreground, with the rut-filled road entering the picture in a bold curve, has been managed with commendable skill.

Data: In Cleveland, U.S.A.; March, 10 P.M.; arc-light; No. 3 Kodak (3¼ x 4¼); R. R. lens; 10 minutes; Eastman roll-film; pyro, tray-development; print, Platino Bromide extra Rapid.

The "Michigan Veteran", page 87, is in an appropriately low key. The seemingly dark bronzed complexion is doubtless correct; but the highlights on the side of the nose and over the eye-brow appear out of place, and suggest a degree of inexperience with this mode of illumination—arc-light—the thorough mastery of which requires exceptional knowledge, skill and experience. Unless the deep, heavy shadow caused by so strong a light is placed against the face or figure of the sitter for a *convincingly artistic purpose*, or deliberately to produce a striking effect without special significance, it would seem well to exclude it. In the present instance, it is greatly disturbing to a restful contemplation of the portrait. The lower part of the portrait is quite obscured, resulting in a sort of technical mystery. See front-cover for February, 1925.

Data: Made in the studio; September; 8 x 10 Century Camera; 12-inch Wollensak Velostigmat, Series II, at F/4.5; Majestic Spot light; 5 seconds; Eastman Portrait Super Speed; pyro-elon (tank); Artura Iris E.

Subjects, like "On Night-Duty", page 89, have been done quite often, and with admirable success. The mere simulation of a lighted match is not sufficient excuse for regarding such an effect as artistic, or satisfactory, or supposing that it can be done in only one way—a uniformly ghastly appearance of the smoker's face. Of course, there is, in common parlance, a trick in doing it, *i.e.*, by having the right sort and quantity of illumination, and holding the illuminant in such a way as to produce a natural and, at the same time, pleasing result. An exceptionally successful effect of this kind, which I was shown in London, last May, had been made with the aid of a wind-match, in three seconds and lens at F/4.5! Let Mr. Creegan try again and, no doubt, he will be able to show his friends something of which he may truly be proud.

Data: March, 1925; 11 A.M.; light—50-watt globe in hands, room darked by window-shades, but a little outside light admitted at bottom of one shade; 5 seconds; Ica camera, 9 x 12 cm.; Heckla lens at F/6.8; Agfa Super Speed Portrait Film; pyro, in tray; enlarged on Eastman Portrait Bromide White Rough Lustre; M. Q.

We are always pleased to publish an illustration from our South American cotemporary, *Foto-Revista*. The present reprint, page 91, represents what the photographer calls "A Romantic Landscape". It is very likely a view on one of the numerous private parks in Argentina, whose owners are men of wealth and taste. Here we have a delightful theme, which the artist has treated with skill in composition. Perhaps, the highlights at each end of the bridge and in the water are a little too strong to suit the taste of our American and trans-Atlantic readers. Unfortunately, no data.

J. D. Hunting, the professional photographer of North Conway, N.H., has a typical view of the White Mountains, on page 92. I, personally, have never seen a photograph of this widely-known and much-

(*Continued on page 113*)

ON THE GROUNDGLASS

WILFRED A. FRENCH

The Ciné-Kodak Abroad

When the party of several hundred American physicians visited Great Britain, last May, most of its members carried cameras and used them industriously. Four of the party carried Ciné-Kodaks and, while in Liverpool, provided themselves plentifully with negative film. Amateurs who might be acquainted with any of these kinematographers, or live in the same city where one of them has a practice, should get in touch with him and induce him to demonstrate the results of his kinematographic efforts overseas, at the local camera-club.

Dublin's Fated Nelson Pillar

The tourist who has visited Dublin, the beautiful capital of the Irish Free State—before it was partly wrecked during the sectional fighting in 1922—and has stood at the head of Sackville Street with its line of splendid monuments, must have been deeply impressed. Many a snapshot has been made of this imposing and beautiful street, whose dominating landmark is the lofty column erected to the memory of England's naval hero, Admiral Nelson. It drew my camera's fire in 1889 and, again, in 1925. This last picture shows the wrecked post-office building and a large ruined area farther along, at the right; but the long row of monuments which extends along the middle of the famous avenue remains intact. Lord Nelson still looks down from his lofty pedestal; but how long he will continue to do so, is a question to be settled by the City Commissioners. They desire that the monument be removed, on the ground that its broad base impedes street-traffic, whereas the real reason is said to be the unfriendly feeling towards England, for Nelson was an Englishman, having been born in Norfolk. Yet, strangely enough, the equally familiar equestrian statue of William III, dubbed by the people of Dublin "King Billy", causes no adverse comment, despite the unforgettable historical fact that it is this same William who won the battle of the Boyne!

Fortunately, there is a division of public opinion regarding the removal of the Nelson monument, sentiment born of long association being opposed to political animosity. Hence, it is quite probable that when American cameristswho visit Dublin this summer, "fall for" a favorable view of Sackville Street (renamed "O'Connell Street"), the towering Nelson pillar will still be there to greet them.

Misplaced Enthusiasm

"Hurrah for George Washington!" exclaimed the newly-arrived, patriotic American tourist, visiting England for the first time, as he beheld a line of cars of the Great Western Railway bearing, in large letters, the initials, G. W. Quickly he leveled his camera at the pleasing sight and made a snapshot. His enthusiasm soon subsided, however, as a kindly disposed fellow-passenger explained to him the real meaning of the two letters—"Great Western".

A Popular Advertising-Sign

The observant American tourist in Great Britain cannot but be impressed by the ingenuity and extent of industrial advertising. Of all the innumerable advertising-signs, none seems to exert a greater feeling of welcome and cheer than the huge yellow Kodak carton seen suspended over the shop of the photo-dealer, chemist, news-agent, or even the small-town photographer, who carries a line of Kodak supplies; for never was amateur-photography practised to a greater extent, in nearly every section of England, Scotland and Wales, than at the present time.

When I called at the official Kodak Agency, in Liverpool, last June, the manager, Mr. Hutchinson, allowed me to inspect one of these large Kodak cartons, a duplicate of which was attached over the entrance of his store. It is an enlarged reproduction—not a replica, if you please!—of a regular spool-container, made of tin, painted yellow, and measuring 9 x 9 x 37 inches. An iron rod runs lengthwise through the center of this giant carton, the projecting ends permitting it to be easily attached or suspended over the entrance of the dealer's shop, whence it can be seen at a great distance. Mr. Hutchinson said that it is easily the most familiar advertising-sign in Great Britain—in the cities, the country and at seaside resorts, and that for convenience of adjustment and instantly recognisable significance it can be matched by no other photographic emblem.

Meeting an Old Friend

Returning from the London Zoo, one day in May, after having snapshot "Daniel II", and walking along Marylebone Street, I came suddenly upon a large, red building, which bore a familiar look. It was Madame Tussaud's. Remembering that it was destroyed by fire two months previously, and seeing a number of workmen removing some of the rubbish at the farther end of the building, I entered the nearest opening, on the street-floor, hoping to get a souvenir-snapshot of the interior ruins; for I had visited the famous gallery of celebrities in 1889, 1893 and 1909. The vestibule was wet and in semi-darkness. Noticing two workmen, apparently conversing in low tones, I asked if they could tell me if any objects of value had been saved from the fire. They appeared to take no notice of me, but gazed at each other. Looking at them carefully, in the dim light, I discovered, that I had been talking to Count Bismarck and General von Moltke! These wax-figures, together with a few others which I noticed standing not far away, had been rescued intact. Walking a little farther, I found myself in the Chamber of Horrors, which, although still partly flooded as a result of the fire, appeared to be fairly preserved. I was afterwards informed that the moulds of the wax-figures destroyed have been preserved, and that some enterprising firm, probably American, was going to restore the famous museum and open it again to the public.

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THE CRUCIBLE

A MONTHLY DIGEST OF PHOTO-TECHNICAL FACTS

Edited by A. H. BEARDSLEY

Photographs on Silk or Satin

IT is quite a simple matter for anyone who has mastered the ordinary processes of photography, to sensitise silk or satin, and to make his prints on that. At one time, there was quite a choice of ready-sensitised fabrics; but one hears nothing of them today, so that we are driven to do the sensitising ourselves. Other materials than silk or satin can be used, such as linen or cambric, the procedure being the same in each case.

The process must be a daylight printing-out one, as a rapid bromide emulsion is a much more serious affair. Hence, we shall need negatives the size of our prints. It is essential that they should be good ones, fully exposed and fully developed. A poor negative is bound to give a poor result; and the printing-process should be kept for our best.

The printing-process here described is a very old one; in fact, it is essentially one of the earliest photographic printing methods which came into general use, in that case, of course, paper being treated. The operations are of a two-fold nature. In the first, the fabric is impregnated with a solution containing a soluble chloride, and when it has been treated with this and dried, it is made sensitive by the action of silver-nitrate, which, re-acting with the chloride, forms silver-chloride on the material.

Having decided on the fabric it must be thoroughly washed, rinsed and dried, to get rid of any "dressing" it may contain. This might otherwise affect the solutions used; and in any case would mean the introduction of an unknown quantity. This done, all is ready for the first stage—the "salting".

We mix 180 grains of arrowroot with cold water until it forms a thin paste; next add 8 ozs. of water at a temperature of about 190° Fahr.; and keep the solution at this temperature until it clears. The solution should then be allowed to cool. While it is doing so, 75 grains of pure crystallised ammonium chloride; 120 grains of sodium carbonate, and 30 grains of citric acid, are dissolved in 2 ozs. of cold water. When the arrowroot is cool the two solutions may be mixed together.

The fabric which is to be sensitised should be soaked for ten minutes in the solution thus prepared, and then removed, drained well, fastened on a flat board, and placed in a warm room, that it may dry rapidly.

When dry it is ready for sensitising. For this, the following bath must be prepared:

Silver nitrate	1 oz.
Citric acid	¼ oz.
Distilled water	8 ozs.

Naturally as this bath sensitises the fabric, it must be applied where there is no light that will do any harm. Any form of artificial light in ordinary domestic use, in fact any light but that of the electric arc, or daylight, is quite safe. The prepared fabric is soaked in the silver-nitrate bath for five minutes, and then allowed to dry in the dark, or at least out of reach of any daylight.

The fabric is then sensitive to light, and is printed in the same way as printing out paper. It may be fixed with hypo, or first toned with gold chloride, and then fixed. If the prints are fixed only, they are red in color, and the printing has to be fairly deep. If they are toned, various shades of purple and brown may be obtained.

Care should be taken in the final drying of the fabric. It should be fastened to a board to prevent wrinkles on the surface, which would result if the fabric were hung up to dry; and may finally be finished off by ironing. WRIGHTON, *The Amateur Photographer.*

Rain

THE photographer and the naturalist have one thing in common—they can say "Good-morning" to any kind of weather, and mean it. In a happy combination of both, we have a being who can extract much joy from his surroundings, be it slum or woodland. If the heat of the sun has driven even the athlete to the shade of his tent, this irrepressible person, impervious to heat, is combing the pastures for a rare plant, or clicking his shutter at the sunshine on the stable-door. With the temperature at zero, he will be up in the early hours to catch the hoarfrost on the brake, or the snow on the trees before the sun melts it. If you ask him what is the cream of the season, he will probably have to scratch his head and promise to send you a postcard when he has made his decision.

In a modest way I tried to emulate this blessed mortal one morning. I had often noticed as I passed through a charming copse after a shower, the shine of rain on the branches, and the crystal drops sparkling on the under side of every twig. I donned a mackintosh, and with camera and tripod set out to photograph rain. There was abundance of the subject. Even a turned-up collar could not shut it out; but on my reaching the copse I soon forgot about the excess, and became absorbed in finding the objects upon which the rain showed most strikingly, and in arranging for them a suitable background.

I had to keep a wary eye on the lens, and wipe it carefully immediately before each exposure; but the hinged hood of the reflex protected it fairly well from the rain. The meter gave the exposure as one second at F/8, and this I doubled, waiting for a lull in the breeze before releasing the shutter.

I had packed up my tripod and camera and was hurrying off, blue with cold and very wet, when, on crossing a footbridge over a stream, I saw another rain-subject. This was the rings in the water caused by the impact of the raindrops. I snapped this, too, resting the camera on the handrail, and giving 1/25 second at F/4.5. It gave me a picture with a certain amount of interest in the design—something different from "the usual thing".

Since then all sorts of ideas for rain-pictures have crossed my mind, but most of them are intimately connected with foliage, and a temperature a little further removed from zero.

H. W. HAYWOOD in *The Amateur Photographer.*

[We believe that the suggestion made in this little article will serve to stimulate our readers to make pictures in which the rain helps to make the subject different. EDITOR.]

THE AMATEUR KINEMATOGRAPHER

HERBERT C. McKAY

The Amateur Kinematographer

I HAVE just received a very encouraging letter from Mr. H. Syril Dusenbery of San Francisco. Mr. Dusenbery has gained quite a reputation as an enthusiastic amateur in still-work and he is now devoting the same whole-hearted spirit toward bettering the cause of the sixteen-millimeter gauge motion-picture camera. It is a pleasure, indeed, to receive communications from an amateur who is serious in his work.

I have also received a letter from the manager of the Service Department of the Eastman Kodak Company. In this letter he comments upon the thousands of feet of sixteen-millimeter film which are ruined by the amateur because of rapid panoraming. We are all familiar with this fault; but I had no reason to think that it is as widespread as it really is.

The manufacturers of the amateur motion cameras did not devise the motor-drive in order that the amateur might be free of the laws which govern motion-picture exposure; but rather that he might be assured of uniform cranking and that he might not be under the necessity of carrying a heavy tripod. Let us first consider some of the optical laws which govern the case.

Any object projected upon the screen moves, not in relation to its original movement, but in relation to its movement with regard to the camera. Thus, if we move the camera while exposing upon a stationary object, that object will move upon the screen. Our first discovery, then, is that any movement of the camera will cause a corresponding movement of every object upon the screen. This, of course, includes the landscape or other setting and all of its component parts.

Next, let us consider the motion of everyday life and its effect upon us. If any object, or group of objects move while in our vicinity, we see this movement. The change in outline due to the change of the position of the object would be some clue to its motion; but we are primarily made aware of the motion by comparing the moving objects with the stationary objects of the surrounding landscape. If some violent upheaval of Nature could start the entire landscape whirling past us, we should have a confused and uncertain feeling, not unmixed with nausea.

This leads us directly to the question of the panoram-movement of the motion camera. When we follow a rapidly-moving object with the camera, that object is rendered relatively motionless while the setting is in rapid motion, the background moving more rapidly, the middle distance at a moderate speed, and the foreground with relatively low speed. So, if the camera could be trained directly upon our object, we should keep it in the center of the screen while the landscape would sweep past in dizzying fashion. This is quite enough to make some spectators physically ill, and to strain the eyes of all; but unfortunately this is not all of the problem.

In such hurried panoraming, the kinematographer will swing the camera with more or less of a jerk. If you don't believe it, try to keep any rapidly-moving object squarely in the center of the field of a pair of binoculars. There will be some up-and-down movement, some overshooting and some lagging behind. As a result, the object will dance about over the screen and all objects in the background will have this same motion imparted to them in addition to the unnatural panoramic motion. The effect upon the eyes is quite similar to that obtained by trying to use a pair of binoculars while riding in a light automobile over a rough road.

I wonder if you have ever wondered why the professionals use such heavy and beautifully built tripods? Do you understand why a good cameraman will not balk at paying two hundred and fifty dollars for his tripod alone? It is because he may rest assured that his pictures will be rock steady upon the screen. This steadiness is the first essential of a successful motion-picture. Without it, the picture is but an illuminated screen, the illusion of re-creation is lost.

You can see where this leads us. I do not insist that the crank is necessary; but if you intend to obtain the best possible in motion-pictures, you will use a tripod or other steady and firm support for the camera. There is seldom any need of panoraming. Some subjects demand it, but not many. Ninety-five per cent. of your shots should be made without moving the camera from the beginning to the end of a scene. I understand that the temptation toward continual panoraming is strong—but it means ruined film. Don't do it! If your subject leaves the field, well and good. Stop the camera, swing to a new angle and start up again; far better to have a half dozen steady shots of five seconds duration than to have one of a half minute so blurred and jumpy that no one can take pleasure in looking at it. Unless the subject absolutely prohibits it, always use a tripod or some substitute for it. After giving the tripod a fair trial, you will never abandon it. Just remember that in still work, while the picnicker will make snapshots, the pictorial worker usually sets his miniature camera upon a tripod and uses the utmost care in his work. The results tell the tale; but in motion work the tripod is more essential than it ever is in still work.

At times, it is almost impossible to avoid the panoram. Hence, professional tripods are provided with a panoram-movement. If you find that it is absolutely necessary to make a panorama, loosen the tripod-screw, and while cranking, move the camera upon the tripod-top *slowly*. The tripod-top will maintain the proper horizontal plane, and a slow movement will result in a true panorama, one in which detail may be seen. Remember that a blurred, rushing mass is not a panorama.

Physical law cannot be changed. The waste of film due to this cause alone is great enough to cause amazement in the mind of an official who habitually thinks of film in terms of millions of feet. Suppose that you make a resolve that no more of your film will be lost due to this fault. Dig out the tripod and use it. Your motor will give you a uniform crank-speed; but it cannot keep the picture from jumping if you persist in trying to keep your camera in your hands while it is running.

Some of you may object to my point of view. If so, I shall welcome a letter from every one of you who does not agree. And letters from those who have learned this lesson from experience, will be just as

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welcome. In fact, I want to hear from all of you. Even if you have just purchased a camera yesterday and want to know the very first steps to take, I shall be very glad to hear from you and to serve you to the best of my ability.

The Victor Ciné Sales Corporation of Davenport, Iowa, announce the introduction of motor-driven camera and projector. We have not yet had the pleasure to examine this model, but hope to report fully next month.

Pathé Inc., announce the long-expected Baby Pathé. The complete outfit sells for $95.50. The film is 9½ millimeters gauge, with a single row of perforations between frames. Magazines filled with seventy-five equivalent feet sell for $1.75. Reductions from theatrical productions sell at the same price.

The Birth of a "Boom"

PEOPLE who are behind the scenes in the trade had told me, from time to time, that there was a "boom" coming in amateur kinematography, but I confess I had noticed no particular signs of it until I went to Switzerland last winter, says Mr. Ward Muir in *The Amateur Photographer*. The four or five months I spent at Davos convinced me, however, that the motion-picture is really arriving among amateur photographers.

These Swiss resorts are full of ordinary cameras, of course, and in the more cosmopolitan places, like Davos, there is a fair amount of serious photography done. One sees, for instance, numbers of stereoscopic cameras. Non-English visitors, especially the Germans, appear to have a passion for stereoscopic photography: whereas in the purely English resorts it is seldom met with. And though I am not a stereoscopist myself, I recognise that the man who will be at the trouble to take, develop and print stereoscopic photographs—and especially some of the lovely transparencies I was shown—is what I should call "keen".

And so it was, I seemed to notice, with the individuals who were going about with motion-picture apparatus. They were the "keen" folk of photography, on the whole, though I will not assert that many of them belonged to the world of the pictorialists.

There may have been English amateur kinematographers at Davos, but, if so, I did not meet them. Those I met were Swiss, German and South American, the Swiss and German being especially eager experimenters. There were several motion-picture cameras in the hotel in which I was staying, and hardly a day passed but some scenes were staged—vivacious groups and the like—on the terrace in the sunshine, or at the snow-slopes where the beginners practised skiing. This form of portraiture is excellent fun. If involving more trouble and a trifle more expense than "stills", it gives a great deal of pleasure to the parties concerned.

Indeed, it has, at moments, a more poignant interest. It happened that a skier and his guide were killed in an avalanche in the Davos district last March. Next evening we saw them both alive again—on the screen—arriving on skis at the Parsenn Club Hut in the mountains. The film was made the very day before they perished. One of the kinematographers from our hotel had been up at the Hut, and by chance had used this pair to enliven what would otherwise have been an empty landscape of snow. His film being a standard-size one, it could be run through the projector of the "movie" show in the hotel.

For it must be understood that most of the big hotels now have a kinema show one evening a week for the entertainment of their guests. Thus we assemble to enjoy Charlie Chaplin, or some such star, as a change from the continual fox-trotting.

Naturally, when the operator arrives, the amateurs hand him their latest results and ask him to run them through—an interlude arousing, it must be said, more excitement among the audience than, sometimes, the much-advertised drama does. The members of the audience recognise themselves or each other on the screen, and there are roars of laughter evoked by even the technically least competent pictures—because of this recognisability.

Especially were unrehearsed and unintentional episodes applauded. A nice group-dialogue or scene of after-luncheon coffee-drinking on the hotel veranda would be suddenly entered upon by a waiter or concierge unconscious of the camera's presence, and the intruder, becoming aware that something was wrong, would back out apologetically, or turn tail and flee.

Those were the films which went well with the hotel-audience—who thus, I venture to opine, showed their good taste, at least in the humorous: for it is the real which makes an effective amateur motion-picture, not the artificial.

The audience were usually bored with pure scenery, however well chosen. A young German, an excellent photographer, was fond of making ski-trips into the remote Alpine fastnesses and brought back many films which were mere views and had no quality of motion in them. The camera was revolved on its stand, showing a panorama of range on range of peaks. But "stills" in the form of plain lantern-slides would have done the thing as well, or better. Even when the view included a moving feature such as a tumbling torrent, these scenic items attracted small enthusiasm. When skiers were the subject, and the scenery only the background, the audience awakened to attention once more.

Naturally the skating and curling rinks made first-rate subjects too. The toboggan-run was less practicable, for the toboggans and bobsleighs went past too quickly; and the momentary thing, in kinematography, occurring and gone again like a flash, lends itself to the medium less well than the thing of relatively slow entrance and exit.

However, there is no doubt that a Swiss winter-resort is an ideal hunting-ground for the amateur. The local dealers were doing a brisk trade in film.

Most of the amateurs had their films developed for them: the dealers aforesaid did not, so far as I know, attempt this themselves; they acted as agents for a firm in Zurich. The films treated by this firm were often capital, those which some of the amateurs developed for themselves were often bad.

I saw privately many which were not displayed—because the darkroom of the hotel was invaded by the kinematographers, who spent hours and hours in its locked interior, sometimes to my sorrow when I wanted to do a little developing of plates on my own account.

But it soon became evident that in kinematography, as in ordinary photography, there are people who make endless mistakes—aim badly, focus badly (usually when no change of focus was necessary at all), and have no eye for subjects; while there are others who, from the first or second attempt, get the idea and produce entertaining or even beautiful pictures. It is a matter of temperament. Kinematography requires care, and there are some people who, mysteriously, *cannot* be careful.

In short, it will be the old-fashioned photographer who will be the first to succeed in this newest fashion of photography.

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THE MILITARY PHOTOGRAPHER

CAPTAIN A. H. BEARDSLEY, SIGNAL—RES.

Official Photograph, U. S. Army Air Service *Courtesy National Geographic Magazine*

HIGH-ALTITUDE CAMERA AND TRI-LENS CAMERA

On the Way to Learn

WHILE these lines are passing through the printer's hands and through the presses, as this issue is being printed, I shall be on my way to Chanute Field, Rantoul, Illinois. There I hope to learn of many things which have to do with the very latest developments of motion-picture and still-photography as applied to mapping, engineering, exploration and military requirements. There is situated the well-known U.S. Air Service Technical School, with its special Photographic Department to train officers and enlisted men of all branches of the service for photographic duty in the air and on the ground.

It is my hope that I may have the pleasure to meet Captain A. W. Stevens, U.S. Air Service, whose remarkable pictures we have been publishing from time to time. He has returned recently from the exploration of the Amazon River in South America. Moreover, I hope to meet many other officers, and civilians, too, who are doing things in applied photography. I may not obtain much information of interest to the pictorialists; but I do believe that my fifteen days of active military duty will open my eyes to the splendid progress photography is making to help the onward march of science, engineering, exploration and civilisation itself. This is one of the many times when I realise how very little I really know about photography. However, I'm on my way to learn.

LONDON LETTER

CARINE AND WILL CADBY

Mr. Curtis Moffat has an exhibition of photographs at the Bond Street Galleries (14 Clifford Street). He is an American from New York, who, beginning as a painter, has, like many others, taken up photography as a profession. He began work in Paris but has now settled in London, and in partnership with Miss Olivia Wyndham has opened a studio at 4 Fitzroy Square, Bloomsbury. Most of the work shown consists of big head-studies, apparently done in bromide; and as Miss Iris Tree is Mr. Moffat's wife it follows that interesting personalities predominate among his sitters, among which may be mentioned Miss Gladys Cooper, one of our most beautiful actresses, Miss Viola and Miss Iris Tree, Miss Nancy Cunard, Lady Diana Cooper, Mr. and Mrs. Augustus John and the Ranee of Sarawak.

Although the pictures are all signed by Mr. Moffat, we understand they will in future bear the names of both partners, and the secretary pointed out to us, in going around the show, some most successful children's head-studies that were made by Miss Olivia Wyndham. These artists have a very decided appreciation not only of the temperaments of their sitters but of the possibilities and limitations of the camera, and promise a new departure in sound artistic portraiture which is most welcome. There is no straining of the medium or the model to gain an effect, it always seems to arrive naturally and with distinction, and some of the poses are particularly happy. There are four frames hung on one wall called, "Abstract Compositions", that we should name "Eccentricities", being involved renderings of apparently near-up still-life objects, quite Cubist in design; but from our point of view hardly worth the trouble they must have been to make.

The Collective Advertising scheme has done a good deal to wake up professional photographers. They have been given all kinds of advice and rules for their guidance, one being to make their windows more attractive and interesting. This seems to have been taken to heart and we have seen some quite striking displays. One was a window of weddings—cardboard bells hung along the top and happy bridal pairs, bevies of bridesmaids and small and big wedding-groups smiled at us from every corner of the window. This was in May which, over here, is considered the month of marriages. Another photographer had specialised in children. The passerby's attention was focused on an enormous portrait of a baby; in the very middle, and around this center were grouped photographs of children in their various stages of development, finishing at the outer edges with big school-girls and boys, and at the extreme sides were hung college-groups.

This matter of window-dressing has become all-important in every trade, and when in town yesterday we were amused to see one of our biggest London stores caught napping. Their chief window had a background of light green against which was set a giant sheaf of apple blossoms. But in this exceptionally hot and sudden season, Nature has moved at an abnormally rapid rate, and with a continually blazing sun, fruit blossoms are very much a thing of the past, for mid-summer has arrived.

The Rev. A. H. Blake, who is famous for his photographs of London by night and the school he founded for specialising in this direction, has been doing useful work for our overseas visitors whom we have with us now in crowds. No one knows London more intimately than Mr. Blake, its pictorial possibilities for the camera, and its historical associations. He has always been keen to act as guide to those who shared his interests and enthusiasms, and now he has found his exact niche in the scheme of things. A series of rambles has been organised by the Overseas League under Mr. Blake's direction, and visitors will be taken to such places as Lambeth Palace, the Mansion House, the Tower of London, Dr. Johnson's home etc., in London, and to many old and interesting places outside the metropolis, whose owners are known to Mr. Blake and who are willing to let him show their houses, so that the outings of the Overseas League are not likely to be of the old-fashioned and stereotyped character.

The Kodak Company have had one of their popular brain-waves, and just at the right moment, too, before the holiday-season begins. Kodak users are to have a badge which may serve as an introduction to other Kodak users. As they say "The wearing of it will unlock many doors to you", and we can well believe it; for we have seen many a romance started through the agency of the little black box. "You must give me your address" says he, "and I'll send you the snapshots". "Oh, thank you", says she, "and I will post you a copy of the group", and as every experienced person in such matters knows, when once a correspondence is started, the rest is easy.

But seriously, the badge is a sound idea, and will serve a most useful purpose. We British are a tiresomely reserved people, often eager to be friendly, but held back by a stupid shyness and fear of rebuffs. Now, if we wear the magic little button we cannot fail to feel a sort of freemasonry towards others who show the same "insignia", for it will be a proof of at least one big interest in common, focused and consolidated in our joint membership of what no doubt will become a very large and influential community. We would go further, and suggest to Messrs. Kodak that they in some way guarantee the respectability—the term to be used in its broadest sense—of members of the fellowship, so that the sight of the little badge would not only suggest community of interest, but a feeling of security and good fellowship. But we are here going beyond our sphere, and, no doubt, so enterprising a firm will discover a means to obtain this desirable result.

Mr. Reginald Haines has just given his presidential address to the Professional Photographers Association. Besides being witty and entertaining, it contains so much that is of value that it should be broadcast to all photographers. His aim is to uplift the profession and, of course, in doing this he is surely advancing the truest interests of the Association and the individual members. He finds much in King Solomon's sayings that is applicable to present-day photographers, and quotes largely from the king who lived nearly three thousand years ago to prove his assertions. But the thought underlying the whole address is aptly sum-

marised in his last words: "He profits most who serves best". It is a text from which endless sermons could be preached. Intelligent self-interest in our complex modern world is certainly best served by working for and studying the interests of others. The narrow minded and the short sighted may call it a hard saying; but it is in the long run nevertheless true.

Our Illustrations

(*Continued from page 106*)

visited region that does full justice to its scenic beauty and loveliness, and I enjoy an intimate acquaintance with every section of it which extends over a period of forty years, and have seen the views of every photographer of note, including those of the famous Kilburn Brothers of Littleton, N.H. True, the White Mountains, one of the most popular summer-resorts on the American continent, do not rise to the enormous height, nor have they the spectacular appearance, of the Rocky Mountains. Nevertheless, a closer view of the region, whose larger peaks attain an average elevation of five thousand feet, will reveal an attractiveness and individual charm that visitors declare exist nowhere else. Mr. Hunting's landscape is comprehensive and filled with pictorial interest, but the various parts do not willingly lend themselves to a composition of salon-quality. Those who visit and love the White Mountains, cannot but admire this view from Intervale.

Data: Intervale, N.H.; July, 2 P.M.; good light; Eastman 8 x 10 camera; 12-inch Ross lens; K-2 filter; stop F/22; 2 seconds exposure; Orthonon plate; pyro-soda; Azo E. 2.

The Choice of Backgrounds

BACKGROUNDS are of several types. Some form an integral part of the picture, adding to its interest and essential to its completeness. Of these the background to a landscape is typical; while another familiar example is a race picture in which a view of the course intensifies interest in the runners. Another type is entirely unobtrusive—just an even shade of black, white, or neutral tint. This kind is what is generally used in portraiture when the subject is intended to speak for itself, with as little as possible in the way of interference by externals.

Work with such neutral backgrounds is not as simple as might be supposed. In a studio, a canvas background of uniform shade is generally used. One midway between white and black is safest, as then it does not unduly emphasise either the highlights or the deep shadows; but if we wish to use such emphasis, instead of a midway shade, one that is decidedly darker or lighter will be best. Absolute white or black rather tends to overwhelm the subject; but in skilled hands, for special purposes, each has been and may be used; but safety lies in the happy medium. Of course, we can make either a black or a white background come out as a gray tone in the print, by taking care to have the black background strongly lit, or the white one in shadow. Checkered or otherwise broken designs are rarely good.

It is in outdoor portraiture that the background is likely to cause most trouble. A figure is seen against a brick-wall, or window, or a mass of sunlit foliage. However carefully posed and lighted, the result fails because every detail in the background comes out with striking vividness. Some workers endeavor to remedy this by blocking out the background on the negative; but the remedy is almost always worse than the disease.

It only needs a little search to find near at hand some plain wall, or at least one in which the bricks are not staring and assertive, or some quiet unobtrusive bank of foliage in shadow. If neither is in itself sufficient, then the subject should be brought as far as possible in front of the background; and by careful focusing and using the full aperture of the lens, the background may be softened down or thrown out of focus. Such things as fences, wire-netting, trellis, gleaming windows, and details picked out in white paint, are to be avoided.

Our subject should not be posed half against the ground and half against the sky. If a hedge is to form the background, it must be thick; or the light shining through will produce most irritating white spots in the photograph. Out of doors, as a rule, dark masses form the best backgrounds, but a dark mass with white patches is worse than a light one. A plain sky often makes a very effective background.

The use of a background having some definite connection with the subject is now more general, and is all to the good. The conservatory, rustic bridge, or flight of steps, which were made to do duty for every sitter, have given place to something more germane to whoever we are photographing. A golfer is shown on the links, a painter in his studio, and so on. But in all such cases we must take care that the background attracts no more attention than may serve to lead the eye to the central object. If it is more than a suggestion, it may introduce a competing element and spoil the picture. A photograph of a boxing-match in front of a large crowd is helped if the background just indicates the presence of the spectators; but if individual faces in the crowd are recognisable, the background ceases to be a help and becomes a hindrance and a counter-attraction.

Where, as in pure landscape, the background forms an essential part of the picture, we must take care to see that it is in correct aërial perspective. It must remain a background; and not by its tone or contrasts come forward, so as to lose all suggestion of its true position.

HERBERT MACE in *The Amateur Photographer*.

The Slanters' Class

A READER, in sympathy with my efforts to educate the amateurs who, by reason of their careless use of the camera, or by their inability to see correctly, send out prints in which the normally level waterline is oblique or, in common parlance, "runs down hill", makes a suggestion worthy of consideration. He thinks that it might be well to classify such "slipshod" workers, by setting apart in one of my cabinets a space to be allotted to prints that have this serious defect, arranging them alphabetically according to their authors—a sort of chamber of horrors. Well; that would not be a bad idea, in the nature of a record. Of course, I should not think of utilising such a collection of technically defective prints as a feature of PHOTO-ERA MAGAZINE, but to keep it as a curiosity, to show some visitor how easy it is for camerists to err, and that even workers of note are not immune. I'll wait a while and see what happens. W. A. F.

One fault will not justify another.—*Old English Proverb.*

Easy to look at—difficult to imitate.—*Chinese Proverb.*

XUM

HERE, THERE AND EVERYWHERE

To ensure publication, announcements and reports should be sent in not later than the 5th of the preceding month.

A. C. C. of A. Making Survey of Camera Clubs

With the recent Bulletin of the Associated Camera Clubs of America there was sent a census-card, its purpose being to gather data from all clubs or societies on record as to their membership, date of organisation and equipment. These cards were sent particularly to members of the association; but other clubs of which the A. C. C. of A. had a record were also included. After the cards are all in, there will be some heretofore unknown information available. From the census the Associated Camera Clubs of America will learn the total number of camera clubs or societies in America, the total membership included in all clubs, the club of oldest origin, the largest club in respect to membership and other data of interest. So far as is known this is the first time such a census has been attempted. Although an effort was made to reach all clubs, it is possible that a few might have been overlooked. If such is the case, and their secretaries will write the Associated Camera Clubs of America at 27 Franklin Street, Newark, N.J., a census-card will be sent them.

The last Bulletin to the Association members contained a ticket of candidates for election to the various offices to take effect October first. Those presented for consideration and vote were for president, Louis F. Bucher, of the Newark Camera Club; vice-president, E. H. Brown, Dallas Camera Club; secretary, W. C. Mackintosh, California Camera Club; treasurer, Harry W. Greene, Camera Club of Cincinnati. For the Board of Directors the following names were presented: Julius Cindrich, Southern California Camera Club; H. G. Cleveland, Cleveland Photographic Society; George W. Harting, Pictorial Photographers of America; John H. Kiem, Orange Camera Club; E. Roy Monroe, Portland, Me. Camera Club; and Paul T. Tarnoski, of the Chicago Camera Club. Mr. Julius Cindrich, 2654 Merced Street, Los Angeles, California, will again be Director of the Associated Print Interchange.

The Associated Camera Clubs of America was organised in 1919 by Louis F. Bucher, of the Newark Camera Club, and now has a membership of about thirty of the camera clubs or societies in America. A year or two ago the association published a booklet on "The Camera Club, Its Organisation and Management" which has had wide distribution, copies having been requested from camera-workers in all parts of the world. This booklet is still in print and will be sent to those really interested upon receipt of four cents in stamps. Address "Publicity" A. C. C. of A., 27 Franklin Street, Newark, N.J.

Photographing Noise

According to a report in the British press, photography is to be called in to ensure the comfort of passengers flying from England to the Continent by helping to eliminate the roar of the machines.

Sound-photographs recording the noises in the cabins of Imperial Airways cross-Channel passenger-airplanes while in actual flight will be obtained by Professor A. M. Low with a view to locating the actual source of the various sounds.

The big Napier engines used on many of the air expresses have already been silenced to a remarkable degree, but it is found that the propeller revolving at high speed and the vibration of the stay-wires produce distinct noises, and it is with a view to tracing and eliminating these that Professor Low is to carry out his experiments.

It is hoped to produce a passenger air-express in which the noise inside the cabin is actually less than on the latest express-train.

Camera Club of Cincinnati

The Camera Club of Cincinnati elected the following officers at a directors' meeting held on Monday, June 15: Dan Morgenthaler, president; Robert P. Nute, vice-president; C. A. Weddigen, secretary; Harry W. Greene, treasurer; and Harry Olhenroth as chairman of the program-committee from whom we may expect some good meetings in the future.

C. A. Weddigen, *Secretary.*

Malta Salon Honors Joseph Petrocelli

Owing to delay in the mails, we did not learn until recently the Malta Salon of Photography, held at Valetta, the Island of Malta, October 18 to 26, 1924, bestowed upon the exhibitors of the best pictures shown at the exhibition a diploma (the highest honor), which signifies that these pictures were retained by the Salon for the Valetta Museum, Photographic Art Collection. One of the few American exhibitors to receive this honor was Joseph Petrocelli, the well-known pictorialist, worker in bromoil and resinotipia, of New York City.

Photographic Advertising in England

We have recently had the opportunity to study a full page advertisement of the Amalgamated Photographic Manufacturers, Ltd., Soho Square, London, W. 1, which appeared in the *Daily Mail* of London, England. We were impressed by its appeal and excellent lay-out. It conveyed photographic information, featured one camera model, displayed others, explained their new roll-film and included a picture to prove the point of its quality. Altogether it was the sort of publicity which is dignified, interesting and practical. It ought to bring splendid results.

Side-trips in England

The tourist who motors about in England is enabled to penetrate into places denied to him who travels by railway. Yet the latter, whose itinerary is confined to the cathedral-cities, can make easy and cheap excursions into the country and visit little villages and out-of-the-way places, which are filled with unique charm and beauty, by making use of the numerous chars-à-bancs (sight-seeing motor 'buses) which start from convenient centers in the large cities, and take

the tourist into outlying places of scenic and historic interest, these round-trips consuming from two to ten hours according to the distance reached, and form pleasant and profitable diversions from the regular visits to cathedrals and museums. Thus, from the famous seaside resort, Weston-Super-Mare, in Somerset, I took a char-à-banc to the famous and imposing Cheddar Gorge and the nearby wonderful Gough Cave. I was well repaid. At Bath, after having viewed the Abbey and the Roman Baths, I followed the advice of the local master-photographer, Herbert Lambert, on whom I called, and made the delightful char-à-banc trip to Castle Combe and return, and, at Gloucester, in a like manner, an excursion to the beautiful Cotswold Hills. These are but a few motor-trips I made from the numerous large cities I visited. Before my arrival at Liverpool, June 12, when I depart for Boston, on the Cunard S.S. Carmania, I shall visit Chester, and make it my headquarters for several char-à-banc excursions into delightful North Wales. In this connection I must not forget to mention my memorable visit to the home of the Cadbys, which is delightfully situated in the heart of the scenically fascinating county of Kent. This excursion was made from London by railway, on account of its relatively large distance.

W. A. F.

HEREFORD, June 6.

Photography is Coming into its Own

THE recent meeting in Paris, France, of the International Photographic Association to celebrate one hundred years of photography and to honor Niepce, gave rise to nearly a full column-length editorial in the *Boston Herald* of June 29, 1925. The title of it was "100 Years of Photography" and it gave a splendid résumé of photography from its beginning to the present day. However, the interesting fact is that a high-class metropolitan newspaper thinks enough of photography to devote so much valuable editorial space to the subject. Indeed, photography is coming into its own.

New Address of William C. Cullen

FOR forty-three years the photo-supply store of William C. Cullen, situated at 61 William Street, New York City, has been well known to bankers, brokers and business men of lower New York. Because of the reliability and excellence of the service rendered, we are very sure that our New York readers will continue to patronise this photographic establishment at its new address, 12 Maiden Lane, near Broadway.

Film-Standardiser to Help Make Better Pictures

SELECTION of movie-films, camera-plates, and printing-papers suitable to the work in hand is to be aided by an instrument for the testing and standardising of light-sensitive emulsions developed by Raymond Davis, Chief of the Photographic Laboratory of the Bureau of Standards, of the Commerce Department, and known as a sensitometer.

The emulsions with which plates, films, and papers are coated vary considerably in speed and contrast, and in sensitiveness to light of different colors. All of these properties affect the use to which the product can be put. A fast plate or film is needed to record swiftly-moving objects, a contrasty plate for use on cloudy days, a soft plate in brilliant sunshine. Brilliantly colored objects are rendered best by a plate and color-filter combination giving the same color-sensitiveness as the eye, but in photographing distant mountains or making airplane-maps a greater sensitiveness to red is needed.

The Davis sensitometer will permit the exact measurement of all these factors, and the setting up of standards for them. It is, in effect, an instrument to give a precisely known set of exposures to a strip of the emulsion, and to make these exposures with a light of known intensity and color. The darkness of the exposed strips is measured by means of a photometer to obtain values to plot curves of the densities. From these curves the speed and other characteristics are obtained.

A large disc having a multiple of different apertures cut in it forms the shutter which gives the graduated exposure. The opening is so shaped as to give a series of exposures varying by a constant ratio and forming on the plate a row of small rectangles, each a little darker than the one preceding it. The disc must be driven at constant speed, and for this purpose an electric motor is provided, having ingenious devices to make it run at constant speed and to keep it in step with a clock. There is an electric shutter, also, which is set to remain open during one revolution of the disc, so that a short continuous exposure can be given, although the disc has been running for some time and has reached constant speed-conditions.

An electric light of carefully measured candle power is used, together with a special light-filter so that the color of light obtained is a good approximation of daylight throughout the spectral range. Other color-screens can be placed in front of it to absorb any desired range of wave-lengths, and give light of any desired color.

George A. McLaughlin

MR. GEORGE A. MCLAUGHLIN, manager of the Robey-French Company, Boston, U.S.A., died June 26, 1925, after an illness of several months. He had been in the employ of the above-named firm as traveling salesman for New England since 1902, and, on account of his intimate knowledge of the business, his long experience with the trade and other important qualifications, he was made manager of the well-known house in 1922. He was born in Providence, R.I., where he lived until two years ago, when he moved to Jamaica Plain. Mr. McLaughlin possessed the rare power to make friends, and to gain and hold customers for his firm. He was a man of genial personality and will be greatly missed by a host of friends. He is survived by a widow and two sons.

Clarence H. White

JUST as we go to press a letter from G. W. Harting, President of the Pictorial Photographers of America, calls our attention to the death of Clarence H. White in Mexico City while there with a class of students. Death came suddenly through heart-failure. He was buried in Newark, Ohio. Owing to the absence of members of his family from New York City, Mr. Harting was unable to supply details. Clarence H. White was the first president of the Pictorial Photographers of America and served for five years. He leaves a wife and three grown sons. We hope to have more complete information for our next issue. We extend our deep sympathy to relatives and friends.

XUM

Screens and Color-correction

It is unfortunate that there is no convenient "portmanteau word" to express the acceptable rendering of color into monochrome, says a writer in *The British Journal*. We have, it is true, such terms as orthochromatic and panchromatic but these can only be correctly applied to reproduction in color. The former, while it denotes correct color-rendering, does not express any limitations and should, therefore, cover panchromatics as well, without reference to the absence of color in the result. It is perhaps quibbling to point this out, but the need for some more accurate method of nomenclature exists, and it still remains for some enterprising platemaker to coin and register the new word.

The initial difficulty which is encountered when an attempt is made to make a photograph of a subject with decided contrasts of color is the impossibility of formulating any rule as to the depth of tint to be assigned to any particular color. This is left to the taste of the artist whether he use the brush or the camera. It is easy to give a fairly satisfactory transcript in monochrome of a mass of foliage in various shades of green but when the brown tree beloved by the artists of the last century or a bright red roof comes into the composition the question arises as to whether these should be represented as being lighter or darker than the green which is in juxtaposition.

This being the case it is manifestly of the greatest importance that the compensating-screen or light-filter should be suited to the work that has to be done and it is in this direction that many workers go astray. The prevalent mistake is the selection of too dark a filter, with the result that blues are rendered as black and reds as nearly white. In this case, such a subject as a group of fruit, comprising oranges, bananas, red apples and peaches comes out as if the fruit were modeled in pale yellow plaster. There is no relief due to the colors but only to the light and shade. This is manifestly wrong and as bad as rendering a red coat as nearly white or a piece of old mahogany as if it were satinwood.

Outdoors the same error is found. Blue skies become black and yellowish green trees, white, and every trace of atmosphere is destroyed. Apart from the question of allocating a monochrome-value to each color is the question of white light reflected from the surface of most objects. If we copy a specially prepared colored test-chart or photograph the actual spectrum we may get excellent results with a given filter, but in nature we do not encounter these brilliantly saturated colors and the same filter is likely to give over-correction. The wet-collodion process was notoriously color-blind, yet the Bedfords, Payne Jennings, and many other workers obtained excellent landscape-negatives by the use of this surface reflection only.

The photographer whose aim is to obtain an artistic, or, perhaps more correctly speaking, a pleasing representation of his subject will do well to experiment with various depths of color in filters until he obtains a result which is satisfactory to his eye. This was the method adopted by the late Arthur Burchett, a skilled painter who did not claim to be a scientist, but whose photographs were remarkable for their perfect rendering of atmospheric effects. The filters used in aërial photography during the war were specially devised to cut out all haze, but this is not desirable in ordinary landscape-work, in which all that is necessary is to render the atmospheric haze at its true visual value. There are, of course, exceptions to this general rule, notably in telephotography when it is desired to eliminate haze almost entirely so as to give an impression of proximity to the subject.

Commercial work forms a category by itself, and it is permissible to use extreme grades of filters either for contrast or detail, as for instance the employment of a red filter which will render the grain of old mahogany to a degree far in excess of that perceptible with ordinary vision. If, however, the subject happened to be a chair upholstered in green material, the green would be rendered as black. To avoid this two filters, each of which will transmit different colors, are sometimes used on the same exposure, but this can only be done when the optical mounting of the colored gelatine is of excellent quality or the probability is that the two exposures will yield images of slightly different dimensions.

A very important point, not always properly appreciated, is the giving of correct exposure when using filters, especially when they have not been made for use with the particular brand of plate employed. To get true color-values the factor of the filter must be found by trial with the light by which the negatives are to be taken. In commercial work it has been found that a filter with a factor of six for half-watt lamps has had one of forty with the enclosed arc. Similarly in landscape-work the same filter will have a lower factor if used in the evening near sunset than it would at 10 A.M. in a clear white light. Before ortho plates and filters were known, one of the old-time workers obtained excellent flower-studies by waiting till half an hour before sunset to make his exposures.

It may be pointed out that it is not a costly matter to experiment with filters, for first rate results may be obtained by putting a disc of unmounted gelatine inside the lens-tube. Yellow in four depths and trichrome in red, blue and green can be obtained for a few cents the square inch. When the depth which gives the desired rendering is found, a properly mounted filter may be fitted to the lens. If one of sufficient size for the largest lens in use is obtained it may be adapted to smaller tubes by means of cork rings.

Diffusion

Diffusion or softness of definition is one of those qualities which are very valuable at times, but which are open to abuse or misuse, says *The Amateur Photographer*. It may be taken for granted that mere diffusion never yet made a picture of something which was not a picture without it, and that many an otherwise excellent photograph has been spoiled by the application to it of some method of blurring, for which there was no need or justification. On the other hand, a good photograph can often be improved by being a little less pin-sharp all over, sometimes by a general softening and sometimes by a local one. This last can only be satisfactorily obtained at the time the negative is made, by means of what is called differential focusing. It must be used very cautiously, and, therefore, generally calls for a focusing-screen on which the exact effect that will be obtained can be seen. Points of light which are very much out of focus are rendered as round blobs, which, instead of making the points less conspicuous, may actually make them more so. It is not practicable to obtain a general uniform softness by throwing the image out of focus, as this will almost always affect the definition of near objects to a different extent from the way it affects those which are more distant. In such cases it is best to get the negative sharp, and introduce the softness in making the print or enlargement.

The Film-side

THE growing use of cut-film and especially of orthochromatic or panchromatic film of this kind, is an addition to the anxieties of the photographer which all manufacturers have perhaps not realised as completely as seems desirable, says *The British Journal*. The anxiety relates to the difficulty of telling the sensitive side of this form of sensitive material. In the case of plates which are handled in total darkness it is fairly easy to distinguish between the glass and sensitive surfaces by identifying the much smoother surface of the former. But with a film which has an emulsion-coating on one side and a coating of plain gelatine on the other the difficulty is very much greater. In fact we think most people will say that it is impossible to distinguish between the two surfaces by touch. Even if it were possible, nobody wants to finger films before they are exposed, and therefore a means of telling quickly and with certainty which is the sensitive side becomes a practical necessity in the use of such films as are handled in darkness or in a very dim light. There is fortunately a very simple means which the manufacturer can use, namely, the making of a couple of tiny notches in the edge of the film, preferably near to the right hand top corner—on either the short or the long side of the film—when the latter is held with the emulsion-surface facing the observer. Thus if a film is notched in this way, one has only to hold it by the edges and to turn it until the notches are felt to be in the correct position in order to know which is the sensitive side.

COMING EXHIBITIONS

AUGUST 29 to SEPTEMBER 26, 1925. The Second Midland Salon of Photography to be held in the Art Gallery, Birmingham, England. All particulars and entry-forms may be obtained from the Honorable Secretary, Capt. F. C. T. Hadley, Houndsfield, Hollywood, Birmingham.

SEPTEMBER 14 to SATURDAY, OCTOBER 24, 1925. Seventieth Annual Exhibition of the Royal Photographic Society of Great Britain, 35 Russell Square, London W.C. 1, England. Last day for receiving prints Friday, August 14. We have entry-forms and shall be glad to mail them as long as they last, to any readers who will send two cents in stamps for postage.

NOVEMBER 1, 1925. New Zealand Photographic Salon, Dunedin, under the auspices of the Arts Committee of the New Zealand and South Seas International Exhibition, 1925–26. The Salon will be housed in a specially equipped building. Last day for receiving prints, October 15, 1925. Entry-forms may be obtained from the High Commissioner for New Zealand, 413–5 Strand, London W.C. 2, England, or from H. M. British Trade Commissioner, 285 Beaver Hall Hill, Montreal, Canada. We have a few entry-forms which we shall be glad to send to any of our readers.

JANUARY 16 to 31, 1926. The Seventh Annual Salon of Photography to be held at the Albright Art Gallery, Buffalo, N.Y., under the auspices of the Buffalo Camera Club. Entry-forms and other information may be obtained from Lester F. Davis, secretary, 463 Elmwood Avenue, Buffalo, N.Y.

THE PICTURE-MARKET

There is a market for every good photograph. The amateur and the professional photographer have the opportunity to sell good pictures and to derive financial benefits from their camera-work. To make this department accurate and reliable we have requested and obtained the hearty co-operation of the editors. We make no claim to publish a complete list of the market, each month: but the names of magazines that appear below we know to be reliable and in the market for photographs at the time of going to press. We have obtained our information direct from the editors themselves.

New York Times, Mid-Week Pictorial, and Wide World Photo Service, 229 West 43d St., New York City, N.Y. Charles M. Graves, Art Editor. Wants news photographs. Size unimportant. Glossy prints desired. As little descriptive matter as possible wanted. Pays for accepted prints; *New York Times*, $10; *Mid-Week Pictorial*, $5 per print; *Wide World Photos*, $3 per print, on acceptance.

House and Garden, 19 West 44th St., New York City, N.Y. Heyworth Campbell, Art Editor. Wants photographs of houses, interiors and gardens. Size 5 x 8, glossy. Needs about twenty-five words of descriptive matter. Write the magazine as to its requirements before submitting prints. Pays $3 to $5 each print, on acceptance.

American Farming, 537 South Dearborn St., Chicago. Paul Stephens, Art Editor. Wants agricultural photographs. Size, 5 x 7 inches. Cover pictures, 10 x 12 inches. Glossy prints wanted. A good story will help sell the picture. Stories must be current. Better write the editor before submitting pictures. Pays from 50 cents to $15, on bills rendered. Editor writes: "We do not want freaks. Pictures must exemplify good agricultural or domestic economic practices. Farm machinery (tractors, threshers, etc.) can be secured from the manufacturers, and good roads pictures from cement associations, free."

The Farm Journal, 230 South Seventh St., Philadelphia. Charles P. Shoffer, Art Editor. Wants story-telling photographs. The photographs needed for *The Farm Journal* must be interesting, amusing, or tell a definite story. Any size. Cover pictures should be 15 x 20 inches. Glossy prints preferred. Enough description should accompany the picture to accurately describe it. Pays from $1 to $3 for ordinary pictures, and $30 to $50 for covers; on acceptance.

The World's Work, Garden City, N.Y. R. T. Townsend, Art Editor. Wants pictures of people prominent in the news. Size 8 x 10, glossy. Enough descriptive matter to serve in writing short captions. Write the Editor regarding the requirements of the magazine before submitting pictures. Pays $1 to $3 for pictures, on acceptance.

The Farmer, 59 East 10th St., St. Paul, Minn. Berry H. Akers, Art Editor. Wants human interest pictures pertaining exclusively to farm life and farm scenes adapted to the Northwest. Any size. Cover pictures 5 x 7, or in that proportion. Glossy prints wanted. Enough descriptive matter for a caption needed. Price paid depends on the print.

The American Hatter, 1225 Broadway, New York City, N.Y. E. Hubbard, Art Editor. Wants photographs of window displays, store interiors having an *idea* in the equipment or merchandising of hats. Pays $2 if acceptable.

XUM

THE PUBLISHER'S CORNER

No Address—No Signature—No Answer

On my desk there lie several important letters to which I would gladly give my personal and immediate attention; but my efforts to be of service are thwarted by the oversight of my correspondents. Frankly, how can I answer a letter without any address whatever in it, on it or about it? Also, how can I reply to a correspondent who gives me his address but does not sign his name? Yes, we try to find the names of these good people on our subscription-list, mailing-list and in our correspondence-files—we do our best always to answer letters, but sometimes we are helpless. Then, what happens? After several days or weeks, the author of the letter, which is without address or signature, informs us that he or she considers that our reputation for prompt attention to correspondence is greatly overrated. Really, sometimes it seems unjust to be taken to task for the oversight or negligence of others; but then, it seems to be part of a publisher's lot. If those of my readers who feel that a reply is a long time coming, will try to recall whether or not the correct address was given me and the letter properly signed, they may understand the delay, write me again, and thus give me the opportunity to do my part.

Those Criticisms of Competition-Pictures

There are a number of pictures waiting to be criticised, and I am afraid that some of the contestants in the recent competitions may wish that more prompt attention were given this matter. Well, let me say that July and August are vacation-months. Many visitors, subscribers, and advertisers visit our publication-office in Wolfeboro and we are glad to welcome them and to make them feel at home. These pleasant interruptions have their effect upon the amount of work that is done during the day. I am sure that my readers will be patient and not begrudge me the very real pleasure of meeting so many delightful men and women who have taken the trouble and the time to call.

Moreover, during July and part of August there is additional pressure brought to bear upon me because of the necessity to prepare two issues, virtually in the same month, owing to my absence of fifteen days on active military duty at Chanute Field, Rantoul, Ill. Hence, if print-criticisms seem to be lagging behind for a bit, I know that my readers will understand, co-operate and thus render a real service to me at this time.

"Photo-Era" Trophy Cup for Camera Clubs

Elsewhere in this issue will be found an announcement of a new competition which it is hoped will stir up activity among camera clubs and photographic societies and tend to encourage the establishment of new clubs. It will be noted that the award of the Photo-Era Trophy Cup is confined to organised camera clubs or societies in the United States or Canada. This is not done to be exclusive or to give the cold shoulder to the many splendid clubs and societies elsewhere in the world, but rather to help the United States and Canada to attain a proportionate number of well-organised, wide-awake and prosperous clubs. Most other countries are far ahead of the United States and Canada in the number of established camera clubs. We have some of the leading workers and some of the best camera clubs in the world in North America. What we need right now is more of both, greater sustained enthusiasm and a slow, firm building up of splendid, permanent clubs.

It Happens at Times

Some time ago I recorded the fact that the preparation of each issue of Photo-Era Magazine, although a pleasure, was not always destined to work out as the Publisher planned. Mechanical, typographical or editorial problems have to be solved regarding which the average reader knows very little. To be sure, he likes or dislikes a particular number; but he may not know that the printer, engraver, binder, paper-house, editor and publisher have striven honestly and painstakingly to do their best, even with the very issue that may be "not so good as last month", according to some critics. Why say anything about this at all? Well, there is an old saying—something about stealing the other fellow's thunder.

Stereo-Department Left Out This Month

Owing to the interesting article on stereo-photography by A. Jupenlaz in this issue, and owing to unavoidable delay in getting the necessary halftones made for some material, the usual department, "The Stereophotographer" is omitted this month. However, the articles which will appear in this department next month will make up for the omission.

Incidentally, recent correspondence from overseas indicates that stereophotography is gaining ground steadily and that pictorialists, as well as average workers, are taking up this fascinating branch of photography in increasing numbers. In this connection let me urge my readers to obtain the latest catalogs from Harold M. Bennett, R. J. Fitzsimons Corporation, O. H. Sampson, Motion-Picture Apparatus Company, Herbert & Huesgen Company, Eastman Kodak Company, Pinkham & Smith Company, Charles G. Willoughby, Abe Cohen's Exchange, Central Camera Company and other dealers and manufacturers who are specialising in stereo-cameras and accessories. Even though the reader may not be interested at the moment, he owes it to his photographic education to learn of the remarkable equipments that are now available at prices to suit all purses.

How to Organise a Camera Club

Under this title we will publish an exceptional article in several parts by E. H. Brown, former secretary of the Dallas Camera Club, Dallas, Tex., and now vice-president of the Associated Camera Clubs of America. Mr. Brown knows whereof he writes from practical experience and his article will be of great value to all those who are camera club members or who wish to know how to organize a good camera club. This feature will begin in the September, 1925, issue. We anticipate an extra demand for this article and suggest placing orders for additional copies at this time. Every camera club officer should have a copy.

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WILLIAM S. DAVIS